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FEBRUARY 25, 1942



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MENOTTI'S 'ISLAND GOD' STAGED AT METROPOLITAN

Tragic Work by the Composer of 'Amelia Goes to the Ball' Has World Premiere in English

In One Act, Three Scenes

Has Symbolical Story and Post-Puccini Music—Warren, Varnay, Jobin, Cordon and Carter in Cast—Panizza Conducts

By OSCAR THOMPSON

'THE ISLAND GOD', Gian-Carlo Menotti's third and latest opera, a one-act work in three scenes, was accorded its world premiere at the Metropolitan Opera House on the evening of Friday, Feb. 20, in a double bill with Leoncavallo's perennial 'Pagliacci'. The composer was present to have a part in the show of enthusiasm at the close of the performance, taking curtain calls alone and in company with the conductor, Ettore Panizza, the stage director, Lothar Wallerstein, and the scene designer, Richard Rychtarik. The opera, composed to Mr. Menotti's own Italian text, was sung in English, the translation being by Fleming McLiesh. It consumed in performance just an hour.

Technicalities aside, 'The Island God' probably will go into the records as the Metropolitan's eighteenth "American" opera. (There have also been several ballet productions of works by American composers.) Mr. Menotti, who is of Italian birth, is not a citizen. But his studies and his work have been here. 'The Island God', like the earlier 'Amelia Goes to the Ball', which was presented at the Metropolitan, and the radio opera, 'The Old Maid and the Thief', must be considered a domestic product, since it is not an imported one. 'Amelia' and 'The Old Maid' are works in comedy vein; 'The Island God' is a tragedy. Like the other two, the new work is couched in terms of Italian melody, though of broader, weightier line. It is heavily orchestrated, making use of a piano, as one of its most interesting details, to reinforce and vary the pulsatile effects of the percussion instruments. At the premiere, its heavy brass writing and the many surging climaxes of its full ensemble obscured most of the words. Only when the scoring was reduced to virtually nothing but drum taps, as at the first parting of the curtains, when the musical dialogue was little more than ordinary speech, was the text completely understandable. This apparently was not to be charged to the singers; who enunciated with sufficient clearness when the competition was light. Mr. Panizza's besetting sin

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As Bust of Bodanzky Is Unveiled at Opera



Photographs by N. Y. Times Studio

At Left, the Widow of the Late Artur Bodanzky Is Seen Beside Malvina Hoffman's Bust of the Conductor at the Recent Unveiling Ceremony in the Metropolitan Opera House. Above, Edward Johnson, General Manager of the Opera, and Allen Wardwell, a Director and Chairman of the Bodanzky Memorial Committee (Right) Gaze at the Sculpture, Which Stands in the Grand Tier Promenade

CONTROVERSY HALTS MUSIC IN BALTIMORE

Union Quarrels with Head of Municipal Music—Mayor Proposes Ordinance

BALTIMORE, Feb. 24.—Because of the controversy between the Musical Union and Frederick R. Huber, Director of Municipal Music, the scheduled concerts of the Baltimore Symphony, the Youth Concerts, and the Music For Diversion Programs of the Walters Art Gallery have been cancelled.

The Musical Union has expressed resentment at the public statements made by the Municipal Director of Music and regarded these published charges as offensive to the Union members. Mr. Huber was blacklisted by the musical organization, and though he has been solely responsible for the guidance of all municipal music, since its inception, for over a period of twenty-five or more years, the Union now will prevent its members from accepting employment from him. This brought about the termination of the scheduled municipal music.

To clarify the issue Mayor Howard Jackson proposed an ordinance bringing the department of music under the management of non-paid board members.

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MUSICIANS SERVING WITH ARMED FORCES

Two Baritones of Metropolitan Opera, Pianist and Conductor Join Services

Many musicians have interrupted their careers, or presently will do so, to serve with the armed forces of the United States, including singers, a pianist, conductor and manager of an opera company.

John Carter, tenor of the Metropolitan Opera, enlisted in the U. S. Naval Reserves on Feb. 13 at the Great Lakes Naval Training Station at Great Lakes, Ill., and was inducted into that branch of service as a Chief Petty Officer. Mr. Carter, who before his enlistment devoted much of his time to singing for army and navy camps and at training stations for the men in service, hopes to be assigned to the morale division.

Arthur Kent, baritone, also of the Metropolitan Opera Association, who recently was called into service as a Second Lieutenant in the Army (having been a member of the R. O. T. C. for many years), leads, temporarily at least, a double life, for as soon as he completes his work at his post in New York City, 90 Church St., he hurries to his

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EDUCATORS TO HOLD BIENNIAL MEETING IN MILWAUKEE

National Conference to Mark Thirty-fifth Year—Programs to Focus on Music and Education in America

Composers to Take Part

South American Music Leaders to Conduct School Music Groups of U. S.—Tenth Festival of Milwaukee Schools to Be Held in Conjunction

CHICAGO, ILL., Feb. 20.

'M'ARKING the thirty-fifth year of the Music Educators National Conference, the biennial meeting at Milwaukee, March 27 to April 2, will not only represent the large strides taken by the school music program in general, but graphically illustrate the broad potentialities open to music education in the present emergency," says Fowler Smith, president of the Conference and director of music education in the Detroit public schools and at Wayne University.

The Milwaukee Auditorium will house most of the week's events, major features of which focus on American music and education in American democracy. Prominent among these is the premiere of 'Free Men', a music-dramatic production based on 'The Education of Free Men in American Democracy'. A project of the Educational Policies Commission, this book by George S. Counts has become somewhat of a citizen's manual of democracy, gaining the attention and acclaim of educators throughout the country. Printed copies of the script will be distributed to all present at the premiere, with a view to its being adapted and produced by schools in every state.

'Our Folk Songs', a program prepared and presented by Dr. Harold Spivacke, Chief of the Music Division of the Library of Congress, will include typical folk songs sung in their original versions by Alan Lomax, popularly known for his radio-record series, 'The Ballad Hunter'. Result of a current survey of the Library's collection of over 15,000 North American folk songs, the program will also embody demonstrations of classroom techniques developed for utilizing this music and making it a vital force in our culture. Co-operating in the arrangements are Charles Seeger, Chief of the Music Division, Pan American Union, and the Committee on American Unity Through Music, of which Glenn Gildersleeve is chairman. Sets of selected folk songs will be issued to teachers attending the session, in order that this music may readily find a place in school repertoires.

Rudolph Ganz and Aaron Copland

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TOWN HALL AWARD WON BY WILLIAM KAPELL

**Nineteen-Year Old New York Pianist
Chosen to Give Recital in Annual
Endowment Series**

William Kapell, nineteen-year-old pianist of New York, was chosen winner of the 1942 Town Hall Endowment Award, Walter W. Naumburg, chairman of the Town Hall music committee, announced on Feb. 16. He is the youngest artist ever selected for the honor.

The award consists of a recital in the Town Hall Endowment series made to the artist under thirty, who, in the opinion of professional music critics and the hall's music committee, has given the outstanding performance in Town Hall in the calendar year preceding the election.

Mr. Kapell was chosen on the basis of his performance at his New York debut recital last October. It is his third major award. The first was that of the Philadelphia Youth Contest, which consisted of an appearance with the Philadelphia Orchestra last year. The second was the Naumburg Foundation Prize, which consisted of the local debut.

Mr. Kapell was born of Russian and Spanish parentage on the upper East Side, near Lexington Avenue. He began studying the piano at the age of ten with Dorothea Anderson La Follette at the La Follette School. After five years' work there, he entered the Philadelphia Conservatory of Music in 1938. Two years later he returned to New York to study at the Juilliard Graduate School with Olga Samaroff Stokowski. Previous winners are Rosalyn Tureck, Carroll Glenn, Dorothy Maynor and Robert Goldsand.



William Kapell

Musicians Serving with Armed Forces

(Continued from page 3)

dressings room at the Metropolitan Opera House to fulfill his evening's engagement.

Eugene List, pianist, will enter the Army on March 1. His induction was postponed until that date in order to enable him to fulfill his concert and recital contracts.

William Horne, tenor, who recently returned from a concert tour of the South and West, recently joined the Army and is in training at Camp Upton, Long Island, N. Y. Mr. Horne has recently sung often at military camps and in civilian hospitals.

Barnett Relinquishes Post

John Barnett, staff conductor of the WPA Music Project and former conductor of the new Brooklyn Symphony, was to be inducted into the army on Feb. 27. Mr. Barnett, who is twenty-four years old, joined the project three years ago. During that time he was associate conductor of the New York City WPA Symphony and conducted two Carnegie Hall concerts. In addition he has conducted the Stamford, Conn., Symphony. In his place the project has engaged Emerson Buckley, a graduate of Columbia University.

Felix W. Salmaggy, company manager of the Popular Price Grand Opera Company, currently presenting a season of performances at the Brooklyn Acad-

emy of Music, was to be inducted into the U. S. Army on Feb. 25. Mr. Salmaggy is the eldest son of Alfredo Salmaggy, opera impresario. Guido Salmaggy, second eldest son, is stationed with the Army at Hawaii. Felix Salmaggy, who has been associated with his father's public activities since 1935, is a member of the Association of Theatrical Managers and Agents, an A. F. of L. affiliate. He is twenty-nine years old.

Controversy Halts Music in Baltimore

(Continued from page 3)

This ordinance was passed by the City Council and the Mayor announced the board members as follows: Edgar W. Hunt, president of the Musical Union of Baltimore; Henry D. Harlan, former member of the Supreme Bench of Baltimore City; Dr. John B. Whitehead, professor of electrical engineering and director of the school of engineering of the Johns Hopkins University, and Mrs. C. Albert Kuper, former president of the Baltimore Music Club.

Peabody President Objects to Plan

This committee, as proposed by the Mayor's suggestion, should have as its fifth member a representative of the Peabody Institute. As a tentative choice Douglas H. Gordon, member of the Board of Trustees of the Peabody Institute has been mentioned, but there seem to be objections raised by Dr. Hall Pleasants, president of the Peabody Board of Trustees, as Dr. Pleasants believes that representation on the Municipal Department of Music by one of the Peabody trustees or faculty would make the Peabody responsible in the eyes of the public for musical policies and activities of the city.

Mayor Jackson said he could not understand the basis for an assumption that responsibility would not be assumed by the majority on any question, since the Peabody would have but one representative on the municipal board out of five, and it does not seem likely that the public would hold the Peabody entirely responsible for the actions of a board on which it had but one vote out of five. Mayor Jackson urged the Peabody Institute to accept the responsibility and exercise the authority of membership on the municipal board.

Through Mr. Huber's long regime as Municipal Director of Music the Baltimore Symphony has supplied programs under the conductorship of Gustav Strube, who inaugurated the programs and who in turn was succeeded by George Siemmon, Ernest Schelling, Werner Janssen and, to date, Howard Barlow. Among other municipal music activities Mr. Huber managed the outdoor concerts by various bands, the colored symphony, and chorus, and other civic programs where music was featured.

FRANZ BORNSCHEIN

SECOND SEASON PLANNED BY NEW OPERA COMPANY

**Fall Schedule to Include Premiere
of Damrosch Work—Paul Kerby
Appointed New Director**

The New Opera Company will begin its second season at the Forty-Fourth Street Theater on Nov. 3. This was announced at a meeting of the subscription committee of the company in Steinway Hall on Feb. 24. Mrs. George H. Shaw, chairman of the committee presided at the meeting.

Plans for the new season include the

premiere of Walter Damrosch's one-act opera, 'The Opera Cloak', under the direction of the composer in a double bill with Mussorgsky's 'Fair at Sorochinsk', which will be under the baton of Emile Cooper, Russian conductor. Paul Kerby has been appointed musical director succeeding Antal Dorati. Mr. Kerby, a graduate of the Royal Academy of Music in London, conducted for several years in Vienna and made his first New York appearance at the Stadium in 1936.

Mr. Dorati will continue as conductor, again directing 'La Vie Parisienne' which was presented last fall. 'Macbeth' and 'Pique Dame', also heard in the Company's first season, will be repeated. Fritz Busch will conduct 'Macbeth' and Mr. Cooper, 'Pique Dame'. Mr. Busch will also be in charge of one of the new productions next fall.

At the meeting in Steinway Hall Mrs. Shaw introduced Lisa Sergio, radio commentator, who spoke for the support of the New Opera Company.

Educators Plan Milwaukee Meeting

(Continued from page 3)

will tell why modern American music should be introduced in our schools, and how, in the session 'Living Music for Living People'. Government and other national leaders will clarify the role of music and music education in national defense in the session 'Music in the National Effort'.

South Americans to Participate

In line with the Conference's long-standing program of unity through music are the NBC and CBS broadcasts to emanate from the Auditorium over national and international hookups. On March 29, the regular Conference-NBC educational series, 'Music and American Youth', will present excerpts from 'Free Men'. A special program on March 30, will feature South American music leaders brought to this country under the auspices of the Pan American Union. The South Americans will conduct the playing and singing of school music groups composed of United States children. On March 31, the regular Tuesday broadcast of Columbia's School of the Air of the Americas will present, before a general session, symphonic music derived from or inspired by folk or popular tunes of the Americas. Dr. Carleton Sprague Smith, regular program commentator of the 'Music of the Americas' series, will speak from Milwaukee.

Among the speakers at the conference will be Dr. William D. Berrien of the American Council of Learned Societies; Major Howard C. Bronson, Music Officer, Morale Branch, War Department; Dr. William G. Carr, secretary of the Educational Policies Commission; Major Harold Kent, Radio Branch, Bureau of Public Relations, War Department; Dr. Roy Smith, editor of the *Christian Advocate*; Charles A. Thomson, Chief, Division of Cultural Relations, Department of State.

Thousands of pupils from the elementary grades through high school will participate in the tenth biennial music festival of the Milwaukee Public Schools, an event of national renown. Arranged by Herman F. Smith, local director of music education, and his staff, the festival comprises a comprehensive survey of music education in Milwaukee, one of the country's topnotch cities in the field. Other highlights of the conference are the Church Choir Festival, (500 singers), sponsored by the Mil-

waukee County Council of Churches; the All-State High School Band (150 players), presented by the Wisconsin School Music Association; the Midwest College Music Festival, with a chorus of 1,000 conducted by Noble Cain, and the Chicago Catholic High Schools Festival Chorus of 500, David Nyvall, conductor.

In addition to the special features of particular timely interest are the usual clinics, forums, and meetings covering such subjects as elementary problems; rural school music, school band, orchestra, and vocal problems; piano classes; college bands, orchestras and choirs; church music, teacher education, audio-visual aids, competition-festivals, and a school of adjudication for competition-festival judges. A new item will be a general assembly on conducting, with nationally recognized conductors in charge.

Participating in the conference, along with the auxiliary organizations, which comprise the National School Band, Orchestra, and Vocal Associations and the Music Education Exhibitors Association, will be the affiliated and co-operating state and local units, totaling some ninety organizations.

The official conference hotel will be the Schroeder.

COPYRIGHT MUSIC BEING UTILIZED UNLAWFULLY

**Copies and Arrangements of Protected
Works for Private Use
Increasing**

The illegal copying and arranging of copyright music in schools, universities, conservatories and by private teachers is increasing, according to information received over a period of time by the National Music Council. This practice is in direct violation of the Copyright Act, which gives the copyright owner the sole right to print, sell, arrange and adapt his works. Such copied or arranged compositions are being distributed to students, either on the basis of a small monetary payment, or as part of their music courses. Copyright music for orchestras, bands and choral groups is also being illegally copied.

It has been suggested that the persons responsible for these infringements are in many cases ignorant of the fact that they are violating the law. Many of them may be under the impression that, so long as the copies are not actually offered for public sale, they have the right to make such copies and to use them. But the Copyright Act provides for minimum damages of not less than \$250 for each such infringement of copyright.

This matter was brought up for consideration before the last general meeting of the National Music Council, and a resolution was adopted authorizing a nation-wide dissemination of the facts of the situation, to the end that infringers of the Copyright Act may be informed of the law and of the penalty for its violation.

The Council states it is acting in the interest of teachers, composers and publishers in publicizing these facts. The publishers have no desire to institute lawsuits where there is any possible way of avoiding this, but they will take legal steps to protect their rights in all infringements reported after March 15 of this year.

The photograph of Lotte Lehmann on the front cover is by Trude Fleischmann.

MENOTTI'S 'ISLAND GOD' PRODUCED AT METROPOLITAN

(Continued from page 3)

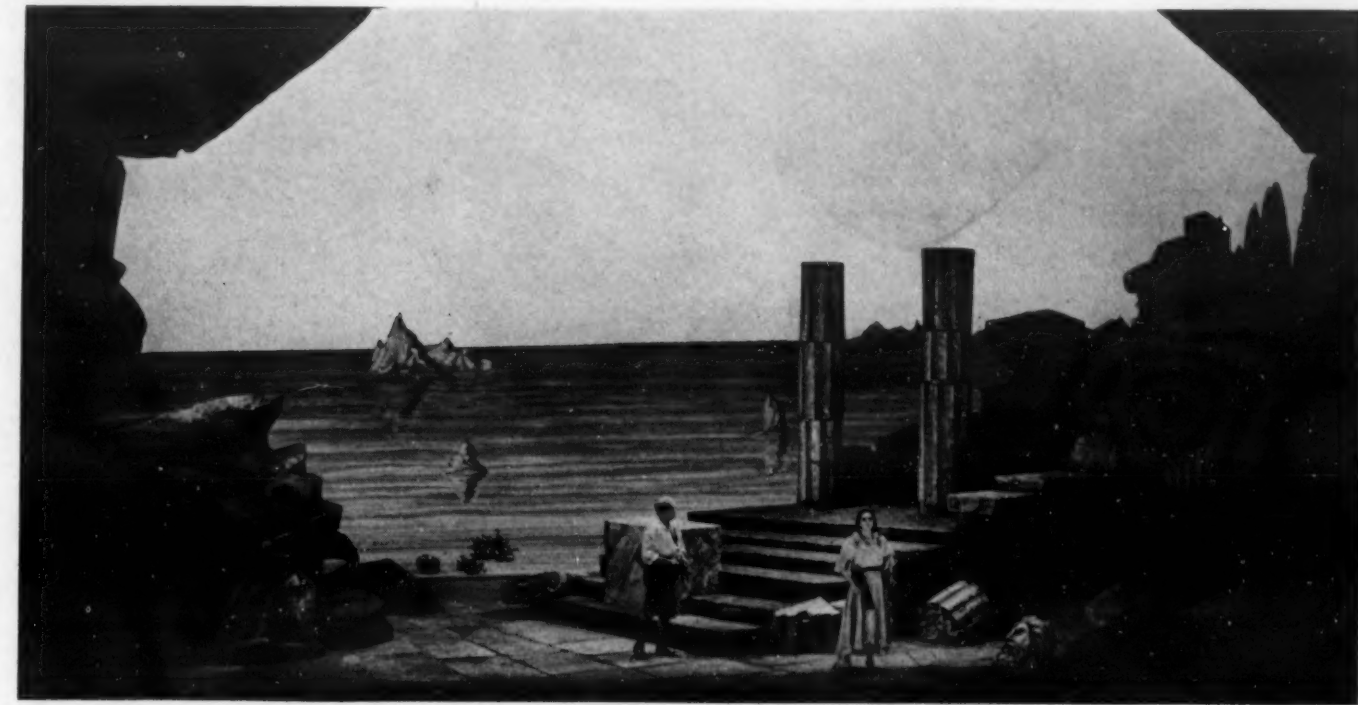
is his habit of whipping the orchestra up to a brassy fortissimo where an ordinary forte would still permit singers to be heard. 'The Island God' is rather definitely a brassy score.

Libretto Is Poetic in Quality

Mr. McLiesh's English text reads well. It is poetic and not too recondite, though the entire work borders on allegory. In performance, there are some unfortunate words. Ilo's "grotesque" is one. Still, no hardship is imposed upon the singers and with a little more caution the few phrases that tempted smiles at the first performance can be sung successfully. There are parts for baritone—Ilo, a fugitive; soprano—Telea, Ilo's wife; tenor—Luca, a fisherman; bass—a Greek god; and for a second tenor—an off-stage voice. The scene pictures the seacoast of an unnamed island in the Mediterranean, on which stand the ruins of an old temple. Through the mists from the sea, Ilo and Telea stumble into view, exhausted by their flight from the oppressors who have over-run their own country. Ilo finds the ruins of the temple. He invokes the unknown god, who is thus brought back to the living world. The god orders Ilo to rebuild the temple. The two subsequent changes of scene show the work of restoration a little further advanced in each instance; otherwise the setting is the same.

Luca, the fisherman, surprises Telea at the opening of the second scene, while Ilo is away at his work. Luca asks to be permitted to return and bring aid to the destitute pair. When Ilo returns he declares that no help is needed. Telea reproaches him for his lies, imputing them to his pride. Ilo then consents that Luca may return and bring them what he can. In the third scene, Luca and Telea are lovers, apprehensive lest Ilo, who is again at work on the temple, may be watching. Luca has brought grapes and flowers. The idea of the flowers—or at least Telea's way of welcoming them—prompted a few titers at the premiere.

As the pair sit down together to mend the fisherman's net, Luca tells Telea he will teach her a game. It is a game of words, Telea repeating after Luca whatever he says. The words thus repeated tell the story of what is to come—the flight of the lovers together. They are swept into each other's arms. Ilo comes upon them with his sledge hammer and attacks Luca, who cries out "The fish net—Telea—the net!" She throws the



net over Ilo and helps Luca bind him in the folds. Ilo calls on the god, the sky darkens, the sea is lashed into fury, but Luca and Telea flee together. When Ilo extricates himself he has abandoned his god, as he feels the god has abandoned him. He now discovers that the god is afraid of him. In vain the god pleads and threatens Ilo with destruction. Ilo knows that if he dies the god dies too. He smashes the altar and the god destroys him. Then the god, who only lived because of Ilo's faith, sinks back into oblivion.

In performance this is acceptable "theatre", though on the static side. The characters are none too well defined, save that Telea is perpetually forlorn. The symbolism of the god and his fate may be variously construed. At any rate it is more effective as a literary conception than something of opera, particularly since the words are not readily caught. The idea of the "game" of repeated words is a good one and on it is erected a passionate love duet that is one of the most effective episodes of the score. Dramatically, the use of the net to trap and render helpless the infuriated Ilo is another fortunate stroke. Otherwise the action is pretty much something of the entrances and exits of Ilo and Luca, with Telea almost continuously on the scene and the god appearing only when Ilo evokes him at the close of the first and final scenes.

Music of Post-Puccini Type

The music is mostly in a post-Puccini arioso style. The opera begins with some bold proclamations in the brass. Thereafter there are times when the brass writing overwhelms the vocal line, but the conducting may have been responsible for some of the excess of brass tone at the premiere. The three scenes of the opera's single act are connected by interludes in which the brass is not spared. These interludes are readily identified with the labors of Ilo in restoring the temple.

The musical dialogue which introduces the refugees at the first parting of the curtains is mostly plain speech, but there are lyric expansions for each of the characters as the opera proceeds, the first of these being Ilo's invocation of the god. As befits a lover, the

Above: Luca and Telea in Scene III (Raoul Jobin and Astrid Varnay). Right: Ilo invokes the God (Leonard Warren and Norman Cordon)



Photos by N. Y. Times Studio

music of Luca has more of tenderness than that of Ilo, the worker. Off-stage are heard some melodious snatches of a folk character, which presumably are original, however, with the composer of 'The Island God'.

Restored to the living by Ilo's supplication, the god waxes lyrical over the ruin he sees about him. Where is the gold of the worshippers, where the blood of the sacrifice? Why does he not hear the canticle of the hierophants, the undulant rhythms of the dancers? The woodwinds attend to the undulations and there is some nice writing here. It is Telea, however, who has the one really poignant solo of the score, ending with the cry, "O spare Ilo!" The duet of the "game" is good opera. Luca sings and Telea echoes: "The ocean—the silence—the island—the sea-shell—the danger—the longing—the hunger—the stranger—the lover", and so on, in surging, glowing melodic phrases that build to a very effective climax. This is music not unlike that of Puccini in 'Turandot', but it is not reminiscent. As Luca and Telea seek safety in flight and the sky darkens and the sea plunges, the music too is stormy in a scenic way. The dialogue of the final scene between Ilo and the god is well set—as is, indeed, the dialogue throughout the opera—but it cannot be said that this scene carries its full measure of conviction.

The singers contributed about equally

to the vocal and stage interest of the performance. Astrid Varnay's sense of routine enabled her to make a plausible figure of the distraught Telea. She sang some really beautifully phrases, though the voice took on an edge in her effort to express agitation. Mr. Warren, whose voice undoubtedly is one of the weightiest and most resonant now at the Metropolitan, had plenty of competition from the orchestra; but he projected above it several high tones of unusual body and vitality. Mr. Cordon was impressive to look upon as the God and he sang well, but the part was written for a deeper voice. Mr. Jobin was likable and melodious as Luca and Mr. Carter's tones were honey sweet, behind the scenes. The stage direction was expert and imaginative; and Mr. Rychtarik's set, particularly when the mists were swirling about it at the opening of the opera, was picturesque and atmospheric.

The 'Pagliacci' performance which preceded the premiere of 'The Island God' calls for no detailed comment. Perhaps mention should be made of the handsprings which Mr. Thomas turned by way of whetting interest for the play within the play. Though there were some altered groupings to show that the work had been in a measure re-studied, the Leoncavallo thriller went its familiar way. This was Miss Albanese's first appearance at the house as Nedda; the others were old stagers in their roles. All sang at something like their best and Mr. Pelletier conducted effectively.

'THE ISLAND GOD', opera in one act, music and libretto by Gian-Carlo Menotti. English translation by Fleming McLiesh, world premiere on Feb. 20 at the Metropolitan Opera House with the following cast:
Ilo.....Leonard Warren
Telea.....Astrid Varnay
Luca.....Raoul Jobin
A Greek God.....Norman Cordon
Voice of a Fisherman.....John Carter
Conductor, Ettore Panizza. Stage director, Lothar Wallerstein. Scenery and costumes designed by Richard Rychtarik; scenery painted by Joseph Novak.

Preceded by:

'PAGLIACCI', opera in two acts, music and libretto by Ruggero Leoncavallo, first Metropolitan performance of the season with the following cast:
Nedda.....Licia Albanese
Canio.....Arthur Carron
Tonio.....John Charles Thomas
Repete.....Alessio De Paolis
Silvio.....Francesco Valentini
Conductor, Wilfred Pelletier. Stage director, Désiré Defrère. Chorus master, Fausto Cleva.

GUESTS AND NOVELTIES IN DETROIT

Beecham, Tauno Hannikainen and Kolar Share Baton—Eastham and Brandt Works Performed—Betty Humby, Menuhin, Adolf Busch, Georges Miquelle and Rascher Are Soloists

DETROIT, Feb. 18.—Sir Thomas Beecham, as guest conductor for the Detroit Symphony, opened the New Year on Jan. 1, at Masonic Temple Auditorium, with a concert given over entirely to the writings of his countrymen. Betty Humby was the visiting pianist.

Four first performances by the orchestra were included in the program; the Delius Concerto in C Minor, played most effectively by Miss Humby and the orchestra, Vaughan Williams' Overture, 'The Wasps'; the Handel-Beecham suite 'The Origin of Design', and Delius's 'The Walk to the Paradise Garden'. Elgar's 'Enigma' Variations completed the program. The program was repeated the following afternoon in the Scottish Rite Cathedral of the Temple.

Sir Thomas, as usual, turned in a splendid account of himself, although there was some murmuring concerning the liberties he took with the tempo of the 'Star-Spangled Banner', which preceded the program proper. He has, nevertheless, established himself as one of the favorite conductors with Detroit audiences. Miss Humby's performance of the Concerto was most effective. The work, however, is far from a show piece for pianists, and audiences here would like to have heard her in something more along the virtuoso line in her first appearance.

Two concertos were performed by Yehudi Menuhin during his concert with the orchestra on Jan. 8. Victor Kolar conducted. The concertos were the Bach No. 2, in E, and Dvorak's A Minor. Mr. Menuhin, as always, played to an audience which filled the hall to its 5,000 capacity. Mr. Kolar's direction of the accompaniments was impeccable.

Orchestrally, the program consisted of the Overture to Wagner's 'Rienzi', and Ravel's symphonic fragments from the ballet 'Daphnis and Chloe'. Despite the burden of playing which Mr. Menuhin took upon himself in giving the two concertos, he proved himself in a most generous mood, playing the Praeludium from the Bach Sonata as an encore.

Hannikainen Takes Baton

On Jan. 22 Tauno Hannikainen took over the baton for two Thursday night performances, the second occurring on Jan. 29. For his first appearance, Mr. Hannikainen had as guest artist Adolf Busch, making his first appearance in Detroit in ten years. The program was devoted to the works of Brahms, Mr. Busch choosing the D Major violin concerto. The performance brought him an ovation for the warmth and feeling of his interpretation as well as for his display of prodigious technique. The Variations on a Theme by Haydn, and the Fourth Symphony in E Minor were the only orchestral works on the program. This program, too, was repeated the following afternoon in the Cathedral.

On Jan. 29, Mr. Hannikainen directed the Detroit Symphony in three Sibelius works: Symphony No. 6, in D Minor (first time at these concerts); Elegy, from 'King Christian II', and 'Lemminkäinen's Homeward Journey', Debussy's inseparables, 'Nuages' and 'Fêtes', and the Tchaikovsky fantasia, 'Francesca da

Rimini. This program was easily the more effective of the two Hannikainen appearances. The Debussy and Tchaikovsky works have seldom been heard here to better effect.

Saturday night Popular concerts during the month have been productive of much that is memorable, both in programming and in performance. Georges Miquelle, principal 'cellist of the orchestra, was presented on Jan. 3 in Masonic Auditorium, Mr. Kolar conducting. The Saint-Saëns Concerto for 'cello and orchestra was Mr. Miquelle's choice for his annual appearance with the Symphony. He delivered it with the violinistic tonal quality for which he is noted.

Eastham 'Elegy' Played

Unusual on the program was a first performance by the orchestra of Clark Eastham's 'Elegy' for strings, a work which was awarded performance at the Yaddo Festival at Saratoga Springs in 1940. The work is short, harmonically pure and hauntingly grief-stricken, with solo lines for violin and viola. Mr. Eastham is a resident of Royal Oak, a suburb of Detroit. He has studied under Roy Harris and Ernest Krenek. His

MANAGER IN HAWAII TELLS OF CONDITIONS

Letter to H. J. Parmelee of Columbia Concerts, Relates Lack of Music in Islands

The following letter, concerning the status of musical entertainment in Hawaii, was sent to Horace J. Parmelee of Haensel and Jones, division of Columbia Concerts, recently, by George D. Oakley, concert manager in Honolulu.

Honolulu Star-Bulletin
Honolulu, Hawaii, U. S. A.
Jan. 26, 1942

Mr. Horace J. Parmelee
Haensel and Jones
113 West 57th St.
New York, N. Y.
"My Dear Horace:

We're still in the ring, swinging away, although we received a heavy sock to the chin in the first round, Dec. 7. I apologize to you. I was wrong. I told you the Nazis were licked and the Japs wouldn't fight.

Well, it's tough going, and of course concerts are out until the blackout is lifted, which won't be for a long time. Entertainment in the Islands is at the moment strictly in the hands of the USO, and that means the type of entertainment we represent (classical music) is not likely to get much of a show. There is a meeting of promoters in various fields of entertainment next Friday, attended by various officials of entertainment in authority. Perhaps we will be given certain priorities.

The most I can say is that we must keep up connections with you in order that the people of Hawaii may have their quota of inspirational music. In case it is possible for us to line up for concerts, Horace, let me know if there are any of the artists who might take pity upon us away down here in a few months when their current season is over.

Convey our Aloha to our friends around Columbia Concerts, to Dick and Mildred Crooks, Vronsky and

individuality of expression, however, shows no too great influence of his masters. The program also included the Franck D Minor Symphony and Hadley's Overture 'In Bohemia'.

The only other Pop concert was given on Jan. 17, with Sigurd Rascher, saxophonist, as guest. Mr. Kolar again conducted. Mr. Rascher presented a world premiere of Henry Brandt's Concerto for saxophone and orchestra, and the Debussy Rhapsody. Mr. Brandt has exploited the modern jazz techniques of the saxophone in his writing of the Concerto, an idiom which Mr. Rascher is well acquainted. The work is an amusing one, evoking ripples of mirth from the audience. For encore, Mr. Rascher played two very short Scandinavian songs of delicate beauty.

Another first performance anywhere was Percy Gainger's 'The Immovable Do', in which he achieved the excellent feat of being able to move with apparent freedom within a fixed compass. The "Do" was sustained throughout in the second violin sections, a procedure which raised some question among the listeners. Kern's 'Scenario' for orchestra, on themes from 'Show Boat', was given its first reading here, and with the success that has marked it everywhere else.

J. D. CALLAGHAN

Babin, Mildred Dilling, Bartlett and Robertson, Mr. Haensel. Also regrets to Mr. Gorin. Tell him we shall look forward to having him when the Japs are thoroughly licked.

We are all well here, getting enough to eat, and, each one in his own way, working on the general scheme for victory. You get all the war news in your own papers, more than I can give you.

Be assured that everything is OK with us all here in Hawaii, that our morale is high and that we lack for none of the things that make us comfortable, although on a wartime basis.

Mrs. Oakley and I send our best to you for a successful and victorious 1942.

Sincerely,
George D. Oakley

BERKSHIRE FESTIVAL PLANS NINTH SEASON

Boston Symphony to Give Usual Series of Nine Concerts Despite War Conditions

The Berkshire Symphonic Festival is planning this Summer to present as usual a series of nine concerts in August by the Boston Symphony under the direction of Dr. Serge Koussevitzky, according to announcement made on Feb. 18 by Gertrude Robinson Smith, president of the Berkshire Symphonic Festival, Inc., and Ernest B. Dane, president of the Boston Symphony.

The ninth annual season will open on July 30. As in previous seasons, the concerts will be held on Thursday and Saturday evenings and Sunday afternoons of the first three weekends in August, with the final concert on Aug. 16. "The question of the advisability of holding the Festival in 1942 has received much consideration by the members of the boards of trustees of both organizations," said Miss Robinson Smith. "It is their hope," she said, "that in spite of war conditions as they are, or may develop, it will be possible to hold these concerts in the usual way at Tanglewood near Stockbridge, Mass."

Subscription tickets are now on sale,

and applications are being mailed to 1941 ticket holders. Applications and inquiries may be made to the offices of the Berkshire Symphonic Festival, Inc., Stockbridge, Mass., and 113 West 57th Street, N. Y. C., and to Symphony Hall in Boston.

NEW ACHRON WORK PLAYED IN ST. LOUIS

Golschmann Introduces His 'Suite Grotesque'—Three Soloists Welcomed

ST. LOUIS, Feb. 17.—Masterly command of violin technique on the part of Yehudi Menuhin brought out two enormous audiences for the thirteenth pair of symphony concerts on Jan. 30 and 31.

On the dates originally scheduled for Fritz Kreisler, this young violinist displayed his dexterity and maturity in playing, first, the beautiful 'Poem' by Chausson, followed by the unabridged edition of Paganini's Concerto in D, to commemorate the centenary of the composer. Musical pyrotechnics were flipped off as though they were simple elementary scales, and he received able accompaniment from

Mr. Golschmann and the orchestra. The concert opened with a first time hearing of Isidor Achron's 'Suite Grotesque', in which Mr. Golschmann emphasized the droll imagination of the composer. The Borodin Symphony No. 2 in B Minor received a magnificent performance.



Isidor Achron

The following week's concerts on Feb. 6 and 7 afforded another opportunity for Mr. Golschmann and the men to reach heights of orchestral unity and tonal balance. The program opened with Beethoven's overture to 'Egmont', Op. 34. Then followed a delicate and scholarly reading of Haydn's Symphony No. 13 in G. In the second part, Mr. Golschmann reached a tremendous climax in his reading of 'Death and Transfiguration' by Strauss. The soloist was Ezio Pinza, who sang the four "serious" songs of Brahms with great sincerity. Mr. Pinza then came into his own with a charming presentation of the aria, 'Madamina, il catalogo' from Mozart's 'Don Giovanni' and closed the concert with a dramatic and compelling performance of the monologue from 'Boris Godunoff' by Mussorgsky. In this, too, there was marvelous orchestral support and at its close there was a pandemonium of applause which brought the singer to the platform many times.

Boguslawski Plays

The largest audience in the history of the Municipal Auditorium turned out on Feb. 1 to hear an all-Tchaikovsky program at the Pop concert of the orchestra. Perhaps this was partly occasioned by the performance of the Piano Concerto in B Minor, made so popular by the current song hit. Nevertheless, 4,012 persons crowded the opera house to hear Mr. Golschmann, the orchestra and Moissaye Boguslawski as the soloist. Mr. Boguslawski gave a brilliant performance of the Concerto and the orchestra was equally brilliant in its performance of three excerpts from 'The Nutcracker Suite' and in the Fantasy-Overture, 'Francesca da Rimini'.

HERBERT W. COST

OPERA: 'A Masked Ball' Makes Its Re-entry and the 'Ring' Cycle Concludes

A SIDE from the performance of 'The Island God' by Gian Carlo-Menotti, reviewed elsewhere in this issue, the fortnight at the Metropolitan brought the season's first performance of 'A Masked Ball', with John Charles Thomas appearing for the first time this year. The 'Ring Cycle' concluded with Helen Traubel singing her initial Brünnhilde in 'Götterdämmerung' at the Metropolitan. Kerstin Thorborg assumed the part of Dalila for the first time at the House; Jan Kiepura and John Brownlee were newcomers to the cast of 'Carmen', and Francisco Valentino was a new Rigoletto. Elisabeth Rethberg assumed the role of Brünnhilde for the first time in her career and 'Faust' was repeated with several changes of cast: Raoul Jobin singing the title role for the first time here, and Norman Cordon succeeding Ezio Pinza as Mephistopheles.

Norina Greco as Aida

The season's fourth 'Aida' on Feb. 2 brought Norina Greco, Brooklyn soprano, to the title-role for her first appearance of the season. Miss Greco was well received and given prolonged applause after her two arias. The remainder of the cast included Karin Branzell substituting for Bruna Castagna as Amneris; Arthur Carron as Radames, Richard Bonelli, Amonasro; Nicola Moscona as Ramfis and Lansing Hatfield, John Dudley and Thelma Votipka in the smaller roles. Paul Breisach was the conductor.

The Second 'Carmen'

'Carmen' was repeated on the evening of Feb. 4 with the same cast as at the first performance, and Sir Thomas Beecham conducting. Lily Djanel made a profound impression with her portrayal of the title role, Charles Kullman was a good Don José and Leonard Warren sang splendidly as Escamillo. Licia Albanese scored an individual triumph as Micaela, and Norman Cordon made the most of the role of Zuniga. Others were Thelma Votipka, Helen Olheim, George Cehanovsky and Alessio De Paolis. The performance was a benefit for the Smith College Scholarship Fund.

Thomas Sings in 'A Masked Ball'

Verdi's 'Un Ballo in Maschera', which opened the season last year, had to wait until the evening of Feb. 5 for its re-entry, this year. The occasion was further notable as being the first appearance this season of John Charles Thomas and his first in this work in New York. The complete cast was as follows:

Riccardo	Giovanni Martinelli
Renato	John Charles Thomas
Amelia	Stella Roman
Ulrica	Anna Kaskas
Oscar	Josephine Antoine
Silvano	George Cehanovsky
Samuel	Norman Cordon
Tom	Nicola Moscona
Judge	Alessio De Paolis
Servant	Lodovico Oliviero
Ettore Panizza, conductor	

The performance was an excellent one, better, as a whole, than those of last year. Mr. Martinelli was in excellent voice and he brought to the role of Riccardo not only excellent vocalism but that vague thing known as 'the grand manner' which the role requires.

Mr. Thomas's singing of 'Eri Tu', the most familiar, and probably the best solo in the opera, revealed a fund of restraint and carefully considered musicianship. Although his singing was fine throughout, it was after 'Eri Tu' that he created something like a furor.

Stella Roman made a personable Amelia and sang with conviction and once allowances had been made for some vaga-

ries in the matter of production, with good effect. Anna Kaskas, substituting for Bruna Castagna, did well with the small role of Ulrica and Josephine Antoine, as the vivacious Oscar, gave some of the best singing she has done on this stage. Mr. Cordon and Mr. Moscona made nicely restrained conspirators and though vocally sonorous were never dramatically obtrusive. Mr. Panizza let the orchestra play much too loud, a great deal of the time, and his tempi were often hurried.

Thorborg Appears as Dalila

A flaming red wig was but one of the striking details of the new Dalila that appeared in the repetition of 'Samson et Dalila' on the evening of Feb. 6. This was Kerstin Thorborg's first assumption of the role at the Metropolitan. She made it a vivid one throughout and brought to the music the weight of voice that it requires. Her costuming of the part was unusual and striking. Samson was again embodied by René Maison, who had a particularly fortunate evening in the role of the strong man of Israel. Lansing Hatfield was new to the cast as Abimelech. The little that was required of him he did well. Leonard Warren's resonant voice was heard to advantage as the High Priest and Nicola Moscona was more than acceptable as the Old Hebrew. Wilfred Pelletier conducted a generally praiseworthy performance.

Moore in 'Tosca' Again

Headed by Grace Moore in the title role, the cast of 'Tosca' on the evening of Feb. 7 was a familiar one except for Frederick Jagel, who sang his first Mario this season and won much applause for some ringing vocalism. Alexander Sved was the Scarpia and others were George Cehanovsky, Salvatore Baccaloni, Alessio De Paolis, Wilfred Engelman and John Gurney. Ettore Panizza conducted.

Jobin Sings First Faust

The second performance of 'Faust' on Feb. 7 brought two changes of cast: Raoul Jobin appeared in the title role for the first time in the house and Norman Cordon succeeded Ezio Pinza as Mephistopheles. Sir Thomas Beecham was again the stimulating conductor. Licia Albanese sang Marguerite and Richard Bonelli repeated his impersonation of Valentin.

Mr. Jobin was in good voice, singing tastefully and with clear, pure top tones. His characterization was good routine, his appearance satisfactory and his general stage deportment a delight. Mr. Cordon, who had sung Mephistopheles last season, has grown in his conception of the part. He sang with greater freedom and volume on this occasion and, although he had occasional difficulties with the lengthy cloak, his acting was generally impressive. The

others in the cast turned in their usual good performances. And all came in for hearty applause. Sir Thomas, however, was again the favorite of the large audience, and he merited the reception he received.

Rethberg Sings Brünnhilde

The season's first 'Siegfried', given on Feb. 6 as the third event of the afternoon Wagner cycle, was given its special measure of interest by Elisabeth Rethberg's assumption of the role of Brünnhilde for the first time in her Metropolitan career. Through Mme. Rethberg's voice undoubtedly is one for less heroic parts, she sang the taxing music of the final scene of this work with such skill that she was never obscured by the orchestra. Her conception of the part was a sound one and she acted it in accordance with the traditions. Nadine Conner was heard as the Forest Bird for the first time. She sang prettily and in tune. Lauritz Melchior was in his best voice as Siegfried and sang the music with sweep and authority. Karl Laufkoetter was again an admirable Mime and Walter Olitzki an acceptable Alberich. Emanuel List gave weight to the utterances of Fafner. As Erda, Karin Branzell, was opulent of voice in the great scene with Wotan. Friedrich Schorr brought dignity and the familiar routine to the part of the Wanderer, if not the power of voice of other years.

Traubel's First 'Götterdämmerung' Brünnhilde

The performance of mighty 'Götterdämmerung' at a special matinee on Feb. 12, was a notable one since it brought the first appearance anywhere of Helen Traubel as the third Brünnhilde. It was also one of those closely-knit presentations of Wagner's drama, in which all taking part seemed to be curiously in accord with one another. The complete cast was as follows:

Siegfried	Lauritz Melchior
Gunther	Herbert Janssen
Hagen	Emanuel List
Alberich	Walter Olitzki
Brünnhilde	Helen Traubel
Gutrune	Irene Jessner
Waltraute	Kerstin Thorborg
Woglinde	Eleanor Steber
Wellgunde	Irra Petina
Flosshilde	Helen Olheim
First Norn	Mary Van Kirk
Second Norn	Lucille Browning
Third Norn	Maria Van Delden
Two Vassals,	
John Dudley and Wilfred Engelman	
Conductor, Erich Leinsdorf	

Interest not unnaturally centered in Miss Traubel and in what she would do with this most difficult of operatic roles, for she had sung the 'Immolation' with orchestra in more than one concert here. The singer not only created a profound impression by her singing, but also by her calm and well-



Erich Leinsdorf, Conductor of the 'Ring' Cycle

balanced attention to the histrionic details. Somewhat ill at ease in the first scene, she did not sing the climactic High C with the effect needed, and there was more than one occasion when her upper voice sounded as though she had been working it too hard, but most of the time her singing was brilliant. The Waltraute scene was well done and if certain phrases in the second act lacked the impact with which they have been sung, certainly no one in many years has given such a human rendition of the 'Immolation'. The triumphant proclamation of the theme of 'Redemption by Love' which Wagner uses only once in 'Die Walküre' and then saves for the final moments of the final drama, was almost terrifying in its poignancy. This scene was made more impressive by the following, at last, of Wagner's stage direction in placing the body of Siegfried at the center of the stage rather than off to one side, as has been the unfortunate custom for many years.

Mr. Melchior did some of the best singing he has done in a long time and gave a thoroughly satisfactory performance from every point of view voicing a ringing High C in his final scene. Mr. List's Hagen was malevolent as ever and was well-balanced in every way. Mr. Janssen's Gunther was extremely well sung and was also a more credible character than we are accustomed to. Miss Jessner was an effective Gutrune, in spite of the role's being one of the operatic step-children. The Norns were somewhat static and the Rhine-daughters

(Continued on page 26)



Elisabeth Rethberg as Elsa

Left: Helen Traubel as Brünnhilde in 'Götterdämmerung'



Norina Greco as Aida

Right: Stella Roman in 'A Masked Ball'



De Bellis

NEW ARTISTS ENLIVEN ENGLISH MUSICAL SCENE

As Government Bureaus Extend Network of Concerts Throughout Country, Decentralization of Music Proceeds—Lesser-Known Musicians Come to Fore

By EDWARD LOCKSPEISER
OXFORD, ENG., Feb. 13.

AS the decentralization process in music proceeds, with the Entertainment for National Service Association and the Committee for the Encouragement of Music and the Arts organizing their networks of concerts all over the country, it becomes increasingly difficult to obtain a bird's-eye of music in England nowadays, particularly as so many events go unheralded and unnoticed in the daily press.

In the old days London had all the high lights and musical life in the provinces, though often independent and original in outlook (e.g. the Hallé concerts in Manchester), generally formed the background of the national picture. Now, in wartime, concerts are both more numerous and better attended than ever before, but there is the danger that this growing popular appeal of music may be developed at the expense of a fastidiousness (in choice of works and in execution) without which the whole machinery of the concert world may become a very routine affair. Partly this may be due to the fact that musical criticism in the daily and weekly press has been reduced to a minimum, and in many cases has disappeared for what we call here "the duration". Few of the London dailies have retained their regular critics, and space hardly allows for much more than a bare mention of an



John Ireland, Whose 'Sarnia' Was a Piano Novelty in a Modern Music Concert

occasional operatic or ballet performance. *The Daily Telegraph*, for instance, which previously carried a column of notices every day, can now only spare a paragraph a week. Alone Ernest Newman continues his weekly articles in the Sunday press, while the weeklies are content with an occasional article devoted to phonograph records. What is so unexpected in all this is that nobody glancing through the English press today would have any inkling of the intense activity which characterizes the musical world of 1942.

Sargent, Wood, Cameron, Boult, Raybould—these are the conductors who remain most in evidence. But these are

favorable times for lesser known men—such as Albert Heinig, Alec Sherman, Mosco Carner and Sidney Beer—to build up their reputations. I have counted ten new string quartets which have appeared at the National Gallery Concerts in the last two months. And the vocalists and instrumentalists are legion who appear at the BBC, ENSA and CEMA.

A Welcome Contrast

In welcome contrast to the rigidly classical and romantic programs which have become the rule are the concerts of modern music organized by the publishers, Boosey and Hawkes, which I have mentioned here before and which are now entering their second series. A set of three piano pieces called 'Sarnia' by John Ireland was the main novelty in the last of these concerts, and very robust and imaginative pieces they are. Ravel's seldom-heard Sonata for violin and cello, Arnold Bax's Sonata for clarinet and piano, Shostakovich's Quintet and Prokofiev's 'Overture on Jewish Themes' were the remaining items in this unusual program. At later concerts we are promised Sibelius's 'Rakastava Suite' for strings and percussion, John Ireland's 'Concertino Pastorale', Bloch's Quintet, a new quartet by Benjamin Britten and another by Arthur Bliss, new songs by Darius Milhaud and a theme and variations for string quartet by Alan Rawsthorne.

Myra Hess Broadcasts Series

In the BBC Overseas service, Myra Hess has a series which she calls 'My Record Album' in which she describes her career. In the first broadcast she speaks of her early experiences as a musician. In the second she talks of well known musicians of her acquaint-

Publishing Firm Arranges Concerts of Modern Music—BBC Pays Tribute to Roosevelt and Stalin on Their Birthdays—Honors Memory of Delius

tance. In the third she depicts her tours in England before the war, and the last will deal with reminiscences of the inspiring series of wartime concerts which she has organized at the National Gallery.

The BBC has paid tribute to Stalin by organizing on his birthday a concert of Russian music including works by Shostakovich and Prokofiev and later two big choral works, John Ireland's 'These Things Shall Be' and John Alden Carpenter's 'Song of Faith', both on idealistic themes, were conducted by Basil Cameron. An interesting new feature at the Corporation is the series of fifty weekly recitals designed to give a comprehensive survey of Elizabethan madrigals and ballets.

In honor of President Roosevelt's sixtieth birthday, the BBC broadcast a special concert at which Sir Adrian Boult conducted Elgar's 'Cockaigne' Overture and Ernest Schelling's 'Suite Fantastique' with Moiseiwitsch as soloist. Another birthday concert was in memory of Delius at which the composer's friend and biographer, Eric Fenby introduced the well-known 'Cuckoo in Spring', 'The Walk to the Paradise Garden' and 'A Song of Summer'. Lastly, there has been another all-American program at which Guy Warrack conducted the BBC Scottish Orchestra in Copland's 'Outdoor Overture', Deems Taylor's ballet music from 'Casanova' and Daniel Gregory Mason's Suite after English Folk Songs.

NATIONAL SYMPHONY VISITS BALTIMORE

Traubel Is Soloist Under Hans Kindler—Barlow Conducts for Young People

BALTIMORE, Feb. 20.—The National Symphony, Hans Kindler conductor, shared applause with Helen Traubel, soprano, when she appeared at the Lyric on Feb. 3, in a group of Beethoven songs and a memorable presentation of 'Brünnhilde's Immolation'. Besides Mme. Traubel's contributions the program enabled Dr. Kindler to give representation to the transcription of a Bach Fugue in C Minor which has been effectively scored by the local musician, Edgar T. Paul, who was present to acknowledge the applause. A delightfully refreshing item, suite from 'Cephale et Procris' by Gretry and two transcriptions of Scriabin études made by LaSalle Spier, Washington musician, added contrast to the concert.

The third concert for young people, at the Lyric on Feb. 7, enabled Lynn Pool, commentator of the Walters Art Gallery, to join Howard Barlow, conductor of the Baltimore Symphony, in the description of the program material. The young audience revealed interest in the scenes projected on the screen. The MacDowell 'Woodland Sketches', the Beethoven 'Turkish March' and Pastoral Symphony seemed to appeal to the youngsters through pictorial invitation. Howard Barlow, conducting the

Baltimore Symphony at its third Sunday evening concert on Feb. 8, paid tribute to Beethoven by having on display a large bust of the master and at its base a huge laurel wreath. The all-Beethoven program comprised the overture to 'Egmont' and the Symphonies No. 8 and 6. These familiar compositions were given individual interpretations. The orchestra followed the conductor, and in the main, played effectively.

The National Symphony, Hans Kindler, conductor, at its concert at the Lyric on Feb. 17, disclosed the conductor's attention to a transcription which he has adroitly made of the Bach Sinfonia to Cantata No. 29 and the 'Wedding Procession' from Mozart's opera, 'The Marriage of Figaro'. This latter was so well liked that the audience demanded its repetition. The chief item on the program was the Scriabin 'Poeme Divin', in which the orchestra played opulently. Rudolf Serkin, pianist, was soloist in the Brahms D Minor Concerto. Applause followed which brought the soloist and the conductor forward to acknowledge many recalls.

FRANZ C. BORNESCHEIN

Washington Organists Invest in Government Bonds

WASHINGTON, Feb. 20.—The District of Columbia Chapter of the American Guild of Organists has shown its interest in the war effort by the investment from its funds of \$1,000 for defense purposes, having purchased bonds to that amount. Ruth Vanderlip, dean of the Washington chapter, announces the investment. A. T. M.

GOLDEN GATE HEARS WILLSON TONE POEM

Composer Conducts San Francisco Symphony in His Poem 'The Jervis Bay'

SAN FRANCISCO, Feb. 20.—Two large symphony audiences heard Zino Francescatti play the Lalo 'Symphonie Espagnole' and Ravel's 'Tzigane' with Pierre Monteux conducting the San Francisco Symphony. The same program offered Meredith Willson as guest conductor for the premiere of his own symphonic poem, 'The Jervis Bay'.

Francescatti was at his superb best in the Ravel, which was thrillingly played. The Lalo was individualistic, to say the least—or the most. His concept of the rhythmic line was unorthodox and unconvincing insofar as the first movement was concerned.

As for 'The Jervis Bay', it is undoubtedly Mr. Willson's best symphonic composition to date. Inspired by the story of the naval episode which gave the work its title and written in the form of theme and many free variations in one unbroken movement, the work was excellently orchestrated and impressive to hear. It began very effectively with an interesting musical statement and culminated in 'God Save the King'. As program music, the theatrical touch may not have been amiss. A second hearing served to substantiate and also to increase the favorable impression of

the first. A chorus of voices is used for tonal color in some of the concluding passages and it is also used to voice the text of the English anthem.

Written during the same year in which his best seller 'You and Me' was composed and sold to the extent of 300,000 copies, it is rather extraordinary that 'The Jervis Bay' should betray no more of the Hollywood influence than it does. To write with success for radio, screen and symphony simultaneously is no small task. To succeed in each field is not usual with young composers. San Franciscans have heard the premiere of his two symphonies, his Prelude to 'The Great Dictator' and now 'The Jervis Bay' which won the unanimous critical verdict of being the best of the Willson symphonic compositions heard to date.

Also on this program were Mendelssohn's 'Italian' Symphony, excellently played, and Liszt's 'Mephisto' Waltz, also engagingly done under Monteux's baton.

MARJORY M. FISHER

Guiomar Novaes Honor Guest of Brazilian Ambassador

Guiomar Novaes, Brazilian pianist, who was soloist with the National Symphony in Washington, D. C., on Jan. 21, was guest of honor at a reception after the concert given by the Brazilian Ambassador and Mme. Martins. Among those present were Mme. Novaes's husband, Octavio Pinto, and their daughter and many prominent musicians and diplomats.



Dear Musical America:

We are now, it seems, in the "neo-" period of musical composition. The first thing for the aspiring composer to do today is to decide which "neo-" lodge he is going to join, and thereupon his cloth is cut for him and he wears the robes of his fellows. There are several chapters to choose from. If he wishes, the composer can be a "neo-romantic," or a "neo-impressionist" or a "neo-classicist" or, I suppose, even a "neo-neoist," if he is a right-smart fellow.

This seems to be a comfortable state of affairs. But there are some Thomases about who doubt the wisdom and even the validity of these cozy fraternities. One of them is Olin Downes, the distinguished musical sage of the New York Times, who singled out one of them the other day in the dissection room and gave it a very searching look-see. Said he to himself, and his readers, "What is the actual meaning, and what are the representative illustrations, in contemporary music, of the word 'neo-classicist'?"

After observing that "to be a 'neo-classic' composer and therefore in the swim it is imperative not to be a 'romantic'," Mr. Downes wonders "if the exponents of 'neo-classicism' don't really mean 'pseudo-classicism', or just plain fake classicism, or the superficial imitation, in most unfortunate style, of the shell instead of the substance of the works of past masters. And then one looks at the musical examples advanced. There are the works, for example, of Stravinsky's late period, sterile, feeble, melodically commonplace creations, pieces which imitate this and that master, which emulate the styles of various periods, and express none of them, and one wonders. Then there are the little, short, gentlemanly pieces of well-bred composers whose whole avowed object it is not to be excitable, or portentous, or serious, or anything but witty, plausible and sophisticated in their scores. They are applauded for their sanity, their lightness of touch, their insistence, in every note they write, that there is nothing in the world worth being serious about."

Having thus indicted a whole breed of contemporary musikers, Mr. Downes sits back to await "the demise of the dilettantism and the sterile and escapist affectations which during the last quarter century have distinguished so much European music of the inter-war period and its importation in American quar-

ters. It is in the greater part a dead music, futile, insincere, like its uncertain epoch. It is the product of a passing order, with its neo-classicism and a dozen other catch-phrases, its preoccupations with nonessentials of manner and style, its dread of approaching any of the actual issues from which no real artist or man or nation can now find refuge."

Running the local culprits to earth, the critic finds "numbers of young American musicians, whose instincts should serve them better, swallowing whole the jargon of foreign schools and cliques whose activities in late decades have been conspicuous for the absence of creative results. Why?"

To him, a return to the dead European past, though understandable on the part of composers in a Europe which has slipped its mooring, is "fantastic" for writers on this side of the Atlantic, and, furthermore, "has not to do with the generation or the outlook of the American of today."

* * *

Another of our New York critics—or perhaps I should say critici—is on the warpath against Italian plurals for musical designations. In a recent Sunday article in the Brooklyn Eagle, Miles Kastendieck unburdens himself in these words:

"When I read that a distinguished pianist favored the audience with several soli, I began to squirm. It is bad enough to point out that his tempi were controversial; it is a bit more irritating to find that his pianissimi were ravishing, or that his fortissimos were rasping. Isn't that going a bit far? The end, however, has not been reached. When a chorus is classified on a program as divided into soprani, alti, tenori and bassi, we have reached the limit."

He is, of course, arguing in favor of just adding "s" and forming the plurals in the ordinary English way, and he cites not only Webster but Grove to support his position. Thus the issue, he contends is more than just a quibble; it is a point of regular grammatic procedure.

"Let us, then, allow the virtuosos to play concertos, hoping that they will try to keep just tempos; let us continue to buy librettos for the opera (no adv), and let us hear the tenors sing their solos with crescendos from the most beguiling of pianissimos to the most thrilling of fortissimos. Then may the crowds shout their bravos."

He makes an exception for timpani, because, he says, it was a plural from the start. There is, of course, a singular timpano, so perhaps this isn't such a different thing, after all. How about "tutti". We even speak of the "tuttis". I trust Mr. Kastendieck will agree that there is nothing quite so singular as the plural of a plural, particularly when it brings in both languages at once!

* * *

In answer to the many inquiries that come to me about the story that Kirsten Flagstad has been singing in Berlin, I can only report that I have had no further word of any kind and that there has been nothing from any other source to confirm the original report. Two or three of the letters that I have received on this subject have seemed to me to be hasty and ill-considered. Because it reflects a much more charitable and, as I see it, sensible attitude, I commend, for the consideration of every one interested, the following communication:

Dear Mephisto:

For many years I have enjoyed your 'Musings', but I was especially interested in the January tenth issue in

which you were so kind to Madame Flagstad, by postponing your comment until you had more information regarding her singing in Berlin. Thank you for your point of view. As the first of living singers and as a woman of great nobility and character, she deserves such consideration as you gave to her.

Anyone hearing her Norwegian recital in Town Hall three winters ago as I did, could not doubt her loyalty or question her patriotism. She sang of the beauties of her country as one who truly loved it.

My imagination can fancy many reasons for her singing in Berlin and I do not forget that Herr Hitler loves Wagner—and may have "commanded"

ers when they offer "a few, brief remarks."

And it is worthy of note, particularly by those who are apt to neglect weapons other than those that speak bluntly from the round mouths of war, that one of the sayings most loudly applauded and at greatest length was that in which the composer declared his faith in the beauty of music which time cannot dim or enemies tarnish.

When Miss Hess gives the third of her series of talks in the BBC Overseas Service series, as she will shortly do, dealing with reminiscences of the National Gallery concerts, she will have a tangible reminder of the affection and

SCHERZANDO SKETCHES No. 117

By George Hager



"Psst! A guy wants to see yuh. Says his name is Tchaikovsky."

her presence. Surely her friends here upon whom Kirsten Flagstad lavished her gifts for five years, can still believe she is a spiritual artist, true to herself and her country. I for one can withhold judgment in such bitter times as these.

Sincerely,
AIMEE N. CURTENIUS,
Kalamazoo, Mich.

* * *

The only woman musician to be so honored in England since the outset of the war, Dame Myra Hess, who organized the National Gallery Concerts in London at the beginning of the conflict, has received the Gold Medal of the Royal Philharmonic Society, an honor the more deserved since she was one among few who foresaw that the things of the spirit need not necessarily be obliterated, even in time of total war.

How the public responded and thronged to the concerts at the height of "The Blitz" is a matter of history. Many of those that attended the National Gallery concerts were doubtless present at the ceremony in Albert Hall when the medal was conferred, desirous of expressing their gratitude in a more tangible manner than by mere attendance. For it is said they cheered everything and everybody. Vaughan Williams made the presentation after Miss Hess had given a performance of the Beethoven G Major Piano Concerto accompanied by the London Philharmonic conducted by Boult. The talks were direct and brief, but the audience had its say, punctuating every other phrase—word almost—with applause, drawing Vaughan-Williams's modest presentation speech to the length frequently attained by after-dinner speak-

esteem of the people of England for a service fulfilled in a time of acute need.

* * *

My sympathies have been keenly touched by the plight of a former musician, now in the army, who writes that he had devoted his life to learning how to write a good fughetto and what he gets is a plate of spaghetti.

* * *

Then there's that Stein limerick, which refuses to stay buried. It has cropped up in the London Musical Times, which in turn puts the blame on a book, 'The Long Week End'. I quote:

I don't like the family Stein!
There is Gert, there is Ep, there is Ein.
Gert's writings are punk,
Ep's statues are junk,
Nor can anyone understand Ein!

Our British contemporary seeks to vindicate itself with the following: "The book does not state who wrote it, but says it was 'a low-brow American limerick current in the twenties'."

Looks like a case of a limerick in search of an author, like Pirandello's six characters. There is a musical connection, of course—"Pigeons on the grass, alas" and "This is how they do not like it". Page Virgil Thomson or see 'Four Saints in Three Acts'; all of which has nothing to do with Ep or Ein, admits your

Mephisto

ORCHESTRAS: Guest Conductors Lend Novelty and Variety

GUEST conductors brought a wide variety to recent concerts of the New York Philharmonic-Symphony. Fritz Busch completed a series of concerts, with his brother Adolf as violin soloist at two of them. Eugene Goossens had Jascha Heifetz and Erno Valasek as violin soloists at concerts during his tenure, and he introduced Weinberg's 'Lincoln' Symphony and Glière's 'Marche Héroïque' to local listeners. Serge Koussevitzky opened a series of guest appearances, conducting first Philharmonic-Symphony performances of Copland's 'Quiet City' and Shostakovich's Fifth Symphony. Mr. Koussevitzky also had visited New York with his own Boston Symphony. Arturo Toscanini was guest conductor of the Philadelphia Orchestra. The National Orchestral Association, led by Leon Barzin, gave a demonstration concert at which five conductors and three soloists appeared. Sir Thomas Beecham had Stanley Bate as piano soloist in his own concerto with the New York City Symphony, which was later conducted by Henri Pensis with Gyorgy Sandor as piano soloist. NBC Symphony guest leaders included Frank Black and Alfred Wallenstein, who had Oscar Levant as soloist in his own piano concerto at one concert. Frederique Petrides conducted the Orchestrette of New York.

Toscanini with the Philadelphians

Philadelphia Orchestra, Arturo Toscanini conducting, Carnegie Hall, Feb. 10, evening:

Symphony No. 6 in B Minor ('Pathétique')—Tchaikovsky
Ballade and Polonaise.....Vieuxtemps
Scherzo, 'Queen Mab' from 'Romeo and Juliet'.....Berlioz
'The Sea': Three Orchestral Sketches. 'From Dawn to Noon at Sea'; 'Play of the Waves'; 'Dialogue of the Wind and Waves'.....Debussy

Not often, if ever, has New York had an evening of such virtuoso orchestral playing as was provided by this sterling orchestra under this unrivalled conductor. The Tchaikovsky began in a less emotional style than that in which we are accustomed to it, and there were also some hastenings of tempo. Mr. Toscanini seemed to view the entire work from a cerebral point of view rather than that of uncontrolled emotion in which it is usually given. The third movement was especially fine and the final one stirring to an unbelievable degree. This was a new Tchaikovsky.

Vieuxtemps wrote his somewhat unimportant work for solo violin and orchestra. Mr. Toscanini had the solo part played by the entire first violin section and played with such complete unity both of tone and bowing, not to mention tempo, that, with closed eyes, one might have believed it a single instrument playing.

Berlioz's Scherzo was a tissue of cobweb spun in moonlight. It is not, inherently, very interesting music, but its performance was impeccable.

Debussy's work was a bit of perfection and it was played in a climactic manner that left the hearer breathless at the close. The Dialogue of the Wind and the Sea was almost uncanny in its tempestuous surge. The capacity audience was moved to enthusiastic demonstration even to the point of breaking in after the third movement of the symphony and keeping Mr. Toscanini coming back again and again at the close. It was a stirring and memorable concert.

Goossens Begins Engagement With Heifetz As Soloist

New York Philharmonic-Symphony, Eugene Goossens, conductor. Soloist, Jascha Heifetz, violinist. Carnegie Hall, Feb. 12, evening.

Overture to 'Fidelio'.....Beethoven
Concerto for Violin.....Brahms



Arturo Toscanini, Guest Conductor with the Philadelphia Orchestra

Mr. Heifetz
'Lincoln' Symphony.....Weinberger

Mr. Goossens's first concert as one of the centennial season's guest conductors of the Philharmonic-Symphony began well with a spirited and pointed performance of the 'Fidelio' Overture. But Mr. Heifetz was not in top form and there seemed to be some differences of opinion between the soloist and the orchestra as to the rightful pace of the Concerto. Though admirably performed, Weinberger's 'Lincoln' Symphony was a disappointment. It had a kind of virtuosity that seemed utterly unsuited to the subject; and its use of 'Deep River' did little to associate it in mood or character with the simple, strong soul of the emancipator. Considered purely as music, without thought of Lincoln, it possessed much that was showy in technique and less that was of superior quality in melodic creation.

Koussevitzky Leads Two Sixth Symphonies

Boston Symphony, Serge Koussevitzky conductor, Carnegie Hall, Feb. 13, evening:

Symphony No. 6 in F Major, Op. 68 ('Pastoral').....Beethoven
Symphony No. 6 in B Minor, Op. 74 ('Pathétique').....Tchaikovsky

When Mr. Koussevitzky and the orchestra reached the final notes of Tchaikovsky's Sixth Symphony, a hush fell over the hall. It was one of those times when a whole audience feels as one man that applause would be a brutal disturbance. Then, after several moments, one or two people, less sensitive than the rest, burst into hand-clapping and the spell was broken. But it was an experience which no one present will forget. For the performance of the symphony at this concert was an artist's expression of his bereavement through a universal medium, and the orchestra could have paid no nobler tribute to its conductor. Mr. Koussevitzky had conducted a magnificent performance of the work only a few weeks earlier in the season, before his wife's death, but he turned again to this music, the most personal and the most human of all great symphonies. From its opening measures to its close, the symphony had a cumulative power. Every member of the orchestra played like a master, and the result was a performance not merely of technical perfection, but of an emotional intensity which one can hope to experience only very rarely in a lifetime of concert-going.

No less characteristic of the artistry of the Boston Symphony and its conductor was the performance of Beethoven's 'Pastoral' Symphony. The sheer beauty of sound produced by the strings in this work was a musical achievement of the highest order, and the whole interpretation re-

flected the glow of Beethoven's love of the country. The murmurous flow of sound in the 'scene by the brookside', the distant rolls of thunder in the storm, the delicacy of phrasing in the 'shepherds' song', these and a hundred other details were eloquent testimony of the virtuosity and taste of a body of musicians which at its best stands alone.

Boston Plays Sibelius Fifth

Boston Symphony, conducted by Serge Koussevitzky, Carnegie Hall, afternoon, Feb. 14:

Concerto Grosso in B Minor, No. 12.....Handel
Symphony No. 5 in E Flat, Op. 82.....Sibelius
Symphony No. 2 in D, Op. 7.....Brahms

For the third in the afternoon series of concerts by the visiting Boston Symphony Dr. Koussevitzky chose a program of three familiar works, each of which revealed the



Eugene Goossens, Podium Guest of the New York Forces

rare mastery of both conductor and orchestra to the delight of all present. The Handel Concerto Grosso was played in broad, rich colors, with dignity and exquisite detail. It afforded the first desk men opportunities to prove again their fine spun tone qualities. The ensemble effect, balance and precision educed by the conductor were cause for continued gratitude to this organization.

However, it was the performance of the Sibelius Symphony which dominated the afternoon. Dr. Koussevitzky has always been a champion of the Finnish master, and he has always done excellent service on his behalf. His reading of the Fifth on this occasion was impassioned and sensitive. The brasses were brilliant throughout, almost too brilliant. The strings sang with particular sonority in the low, rich melodies written for them. There was propulsion in the reading and bardic vitality. The relatively simple structure was clearly outlined and each voice received its proper place in the whole.

Brahms's Second was distinguished in this performance primarily by the work of the string section. There were occasional accelerations of tempi, especially in the second movement, which were questionable, but all in all it was typical of Dr. Koussevitzky's Brahms readings, which have always been lucid and powerful.

Goossens Gives Saint-Saëns Work

New York Philharmonic-Symphony, Eugene Goossens, guest conductor, Carnegie Hall, Feb. 14, evening:

Chaconne, transcribed by A. Walter Kramer.....Bach
Variations on a Theme by Haydn, Op. 56a.....Brahms
Prelude, 'L'après-midi d'un faune'.....Debussy
'Marche Héroïque'.....Glière
Symphony No. 3, in C Minor, Op. 78, for orchestra, organ and piano.....Saint-Saëns

Had the first half of this program been cast in the same mold as regards artistry of performance as was the Saint-Saëns Symphony, A. Walter Kramer's transcription of Bach's violin Chaconne would have emerged more impressively as the finely wrought work that it is in its skillful and resourceful orchestration, instead of being subjected to a badly co-ordinated and almost perfunctory performance.

Mr. Goossens did not seem to get into his rightful stride until he reached the Saint-Saëns work and then he and the orchestra collaborated to the utmost advantage in a smooth, suave, highly polished and ingratiating presentation of the Gallic music so typical of Saint-Saëns and his era in France. The workmanship has all the elegance of the composer at his best, while thematically the music is gracefully sentimental without being either trite or too profound. The organ part proved all the more effectively essential for its unobtrusiveness.

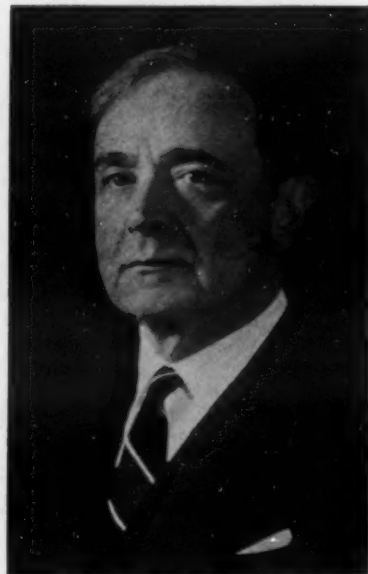
The novelty of the program was Glière's 'Marche Heroïque', an elaborate and bombastic composition of too little distinction to justify its length. The Haydn-Brahms variations were given a superficial reading, and while Debussy's 'Afternoon of a Faun' fared somewhat better, its mood was not very convincingly projected. It was only in the Saint-Saëns Symphony that the conductor and the players seemed to take the music in hand very seriously to heart.

Koussevitzky Conducts Philharmonic-Symphony

New York Philharmonic-Symphony, Serge Koussevitzky conducting, Carnegie Hall, Feb. 19, evening:

Concerto for strings in D.....C. P. E. Bach
(Arr. for orchestra by Maximilian Steinberg)
'Quiet City', for trumpet, English horn and strings.....Copland
'Daphnis and Chloe' Suite No. 2.....Ravel
Symphony No. 5, Op. 47.....Shostakovich

Since this was the first time that Serge Koussevitzky conducted the Philharmonic-Symphony, or in fact any leading American



Serge Koussevitzky, Who Conducted the Philharmonic as Well as His Own Orchestra

orchestra other than the Boston Symphony, curiosity as well as expectation ran high. The concert itself was a revelation of Mr. Koussevitzky's artistic stature and also of the superb capabilities of the Philharmonic-Symphony, given a great musician to lead it. Mr. Koussevitzky has had eighteen years in which to perfect the style and quality of the performances of the Boston Symphony. Yet, here in New York, with only a few rehearsals, he succeeded in obtaining a refinement of tone and dynamics

(Continued on page 18)

SEVITZKY ENLISTS PINZA AS SOLOIST

Indianapolis Men Give 'Swing Septet' Premiere—Schaefer Guest Conductor

INDIANAPOLIS, IND., Feb. 17.—At the sixth pair of concerts of the Indianapolis Symphony on Jan. 23 and 24, Ezio Pinza, bass, was the soloist and scored a favorable impression at the matinee concert but on Saturday night, it was necessary to cancel his appearance as he was suffering from a severe cold and was unable to sing. The orchestral portion included Haydn's 'L'Isola Disabitata', Mendelssohn's Fourth Symphony, Rimsky-Korsakoff's 'Capriccio Espagnol' and the world premiere of Cesana's 'Swing Septet', for string orchestra, guitar and percussion (harp replacing the guitar).

Pinza sang three arias: Verdi's 'Ella Giammai M' Amo' from 'Don Carlos'; Rossini's 'La Calunnia' from 'The Barber of Seville' and Mussorgsky's 'I Have Attained the Heights' from 'Boris Godunoff' and Koenen's 'When the King Went Forth to War'. Mr. Pinza was well received by the audience who recalled him several times after each group.

In the Saturday night concert Mr. Sevitzy filled the soloist's place by playing a number of Brahms Hungarian dances. The Cesana work in true jazz style, a bit out of place on a strictly symphonic program, was enjoyed as a humorous contribution. This pair of concerts followed the orchestra's tour from Jan. 12 to Jan. 20 during which time concerts were given in Evansville, Ind.; St. Louis, Mo.; Decatur, Ill.; Milwaukee, Wis.; Ottumwa, Iowa; Chicago, Sheboygan, Wis.; and Oshkosh, Wis.

Wabash Pianist Appears

At the third 'Pop' concert on Feb. 1, Eugenia Nixon, pianist, received an ovation from a capacity house including many of her friends from Northern Indiana, near her home in Wabash. She was heard in the beautiful Saint-Saëns Concerto No. 2 in G Minor which she played beautifully both tonally and technically. Her charming and gracious personality added to the enjoyment of the audience who rewarded her with generous applause. The orchestral portion included the third and fourth movements of the Brahms First Symphony, Berlioz's Overture, 'Benvenuto Cellini'; Cesana's 'Swing Septet'; Lessner's 'Nocturne'; Rimsky-Korsakoff's 'Capriccio Espagnol'; and the 'Russian Sailor's Dance' from Glière's 'The Red Poppy'.

Conducting his annual pair of concerts Ferdinand Schaefer, conductor emeritus, took the baton on Feb. 6 and 7 in a program presenting Beethoven's 'Egmont Overture'; Bach's 'Suite No. 3' in D; Brahms's Third Symphony, and the Handel-Casadesus Concerto in B Minor, with Jules Salkin, solo violinist, which was heard here for the first time. The musicians gave Mr. Schaefer loyal attention. Mr. Salkin showed a mastery of the viola and received merited recognition from his listeners at the conclusion.

PAULINE SCHELLSCHMIDT

Helen Mobert Opens Own Office

Helen Mobert, until recently publicity director of National Concert and Artists Corporation, has opened her own office at 10 Mitchell Place. In her former position Miss Mobert was in charge of publicity, sales promotion

and advertising for National's 100 artists. She was the only press representative Kirsten Flagstad ever had and handled all of the publicity on Paderewski's last three tours of the United States. Among the other prominent artists whom she has publicized are Sergei Rachmaninoff, Fritz Kreisler, Jarmila Novotna, Claudio Arrau, Efrem Zimbalist, Alexander Brailowsky, Luboshutz and Nemenoff, Walter Damrosch, the last ever since he was conductor of the New York Symphony Orchestra.

ANDERSON RECITAL IN SAN FRANCISCO

Isaac Stern and Ballet Russe Also Among Visitors—Service Men Favored

SAN FRANCISCO, Feb. 20.—Backed by rows of men in uniform who were permitted stage seats by consent of the artist, and confronted by an audience which filled all available space in the War Memorial Opera House, Marian Anderson again proved one of the greatest vocal artists known to us in her recital on Feb. 8.

The complete sincerity, devotion and humility with which Miss Anderson approached her vocal task made her concert a spiritual as well as a musical experience for the eager throng. A dramatic moment which thrilled artist and spectators alike was that instant in which the army and navy men on the stage arose en masse in tribute to her after she had sung her first encore directly to them. Franz Rupp was her worthy accompanist through the program which ranged from Bach and Handel to Gretchaninoff, Rachmaninoff and Negro Spirituals.

Isaac Stern, the fine young artist whose career was launched in this city, gave a recital in the Curran Theater under Opera Association auspices which proved to his friends and original sponsors just how worthy he had been of their support. His program began with the Vivaldi-Respighi Sonata in D and included other works by Beethoven, Vaughan-Williams, Paganini, Falla and Ravel. Alexander Zakin proved an excellent accompanist and the tone, technique and musical understanding as well as the interpretative powers of young Stern won him a great ovation.

The Ballet Russe

Eight performances by the Monte Carlo Ballet Russe revealed nothing new except the Dali 'Labyrinth', 'Saratoga' and 'The Magic Swan', which, contrary to printed statements, had been seen in this city and the western half of this country previously. It was given in its proper place as the third act of 'Swan Lake' by the San Francisco Opera Ballet first as a Russian benefit and then as a road show attraction. But it was the revival of 'The Three Corners Hat' that was most memorable in the season's repertoire.

As in previous years, Tamara Toumanova and Alexandra Danilova were the outstanding feminine artists and Massine, Youskevitch, and Frederic Franklin the most conspicuous among the men. To be counted with the better ones are two formerly of the San Francisco ballet, James Starbuck and Harold Lang. The ballet had the San Francisco Symphony in the pit and Efrem Kurtz and Franz Allers served as conductors while Pierre Monteux looked down upon them from Box A.

With the sole exception of the second

night, which hit a new low for ballet attendance, the performances were witnessed by capacity audiences in which large groups of army and navy men attested to the generous hospitality of the Art Commission under whose sponsorship the ballet season was presented.

MARJORY M. FISHER

GOLDEN GATE HONORS DON COSSACK CHORUS

Jaroff Group Gives 4000th Concert—San Francisco String Quartet Appears

SAN FRANCISCO, Feb. 16.—The best concert audience of the current season was attracted to the War Memorial Opera House by Serge Jaroff's Don Cossack Chorus. It was the chorus's 4,000th concert, and a special speech and floral presentation were made by representatives of the local Russian Center.

The program was typical and so was the singing. Of its sort there is none better and excellent showmanship in no way detracts from the pleasure the audience receives from this amazing group of men singers who can make themselves sound like any orchestral instrument quite as effectively as they sing the comic songs of the army.

Search Work Has Premiere

Notable, both as to program and performance, was the fourth concert by the San Francisco String Quartet in Veterans Auditorium on Jan. 21. Three excerpts from 'The Art of the Fugue' as transcribed by Roy Harris were excellently played by the Messrs. Blinder, Heyes, Molnar and Dehe, who then proceeded to give the premiere of a new Quartet in E Minor written especially for them by Frederick Preston Search.

The Search work proved grateful with themes suggesting Indian inspiration. The general spirit of the whole was typical of the better element in America today. It was sufficiently impressive to win the expressed approval of the critics as well as that of the audience.

As guest artist with the San Francisco Oratorio Society, John Charles Thomas cooperated under the direction of Waldemar Jacobsen in a performance of 'I Hear America Singing' after having won his usual ovation for two solo groups ranging from opera to cheap ballads, winning special success with the humorous 'La Belle Jeunesse' by Poulenc, 'The Greatest Man' by Charles Ives and 'Blow Me Eyes' by Malotte. The choral group also contributed both sacred and secular offerings to the program and revealed uncommon skill in making English texts comprehensible to all listeners. Most interesting among its offerings was Norman Lockwood's 'The Monotone'. Carroll Hollister accompanied Mr. Thomas, Juanita Lawson and Harold Mueller, organist, the chorus. All assisted in the cantata.

MARJORY M. FISHER

Alter Personnel of San Francisco Quartet

SAN FRANCISCO, Feb. 20.—The sudden and untimely passing of the cellist Willem Dehe, and the resignation of Eugene Heyes to take effect at the end of the current season, affect the personnel of the San Francisco String Quartet. Mr. Dehe's post will be filled by Boris Blinder for the remainder of the present season, at least. With the end of the current season, Frank



Signal Corps, U. S. Army

A SOPRANO AT FORT KNOX

Susanne Fisher, of the Metropolitan Opera, wears the boots of a Real 'Thunder-Buggy Soldier' Atop a Tank at the Armored Forces Replacement Training Center. With Her Is Captain Addison F. McGhee, Public Relations Officer. The Artist Later Entertained Several Hundred Trainees. At the Time of Her Visit She Was on a Concert Tour

Houser will replace Mr. Heyes at the second violin stand. Together with Naoum Blinder and Ferenc Molnar they will work to perfect the ensemble organization managed by Mrs. Edith de Lee.

M. M. F.

BARBIROLI IS GUEST WITH SEATTLE MEN

Szigeti Soloist in Brahms Concerto—Beecham Plans Mozart Festival

SEATTLE, WASH., Feb. 12.—The Seattle Symphony concert of Feb. 2, introduced another dynamic conductor to Seattle, John Barbirolli. Sharing the honors was Joseph Szigeti, violinist, whose artistry is well known here. The program opened with an exciting interpretation of Berlioz's Overture, 'Carnaval Romain', Op. 9. Mr. Barbirolli's conducting was vigorous and decisive, and the orchestra's response highly gratifying.

In the Brahms Concerto in D, Mr. Szigeti surmounted its difficulties with a touch so light and sure that they seemed to melt away. He received an ovation.

The program ended with an effective reading of the Tchaikovsky Symphony No. 4. Mr. Barbirolli came back to the stage again and again to receive applause. The audience left no doubt as to its admiration of the guest conductor. The program was repeated the following evening.

The Symphony management has inaugurated the admirable policy of admitting service men to concerts without charge, as its contribution to defense morale.

Sir Thomas Beecham returned to Seattle on Feb. 12 to complete preparations for the great Mozart Festival of Feb. 13 to March 3.

The last of the Symphony concerts for school children, on Feb. 10, was expertly directed by the concert master, Francis Aranyi. The program was enjoyed by 1,800 high school students. T. Stewart Smith, of the Ballard High School, served as interpreter.

KOUSSEVITZKY BACK TO LEAD ORCHESTRA

Offers Handel, Sibelius and Brahms Works—Beckett Leads Youth Event

BOSTON, Feb. 20.—When Dr. Koussevitzky returned to the platform of Symphony Hall to conduct the fifteenth concert of the season, after an unfortunately extended mid-Winter vacation, audience and orchestra rose to do him homage. They remained standing through an unusually fervent performance of our National Anthem, after which the following program was presented:

Concerto Grosso for string orchestra, No. 12 Handel
Symphony No. 5 in E Flat, Op. 82 Sibelius
Symphony No. 2 in D, Op. 73.....Brahms

There is common cause for rejoicing when Dr. Koussevitzky sees fit to offer a work demanding a string orchestra alone. This is not to belittle the fluency of the wind choir or to overlook the abilities of the percussion corner, but there is a quality inherent in the string section which cannot be easily duplicated. The varying moods of the Handel Concerto, the transparency of its measures, demanding the utmost in technical precision were expertly published, and again offered occasion to delight in the subtleties of Dr. Koussevitzky's reading as well as to marvel at the composer himself who could turn out works of this sort at the rate of twelve within the space of one month.

Listeners welcomed the performance of the Sibelius Fifth, and as time elapses, those to whom Sibelius is at present as abstract as was Brahms in his early days, may yet find and savor the essence of his work. The performance left nothing to be desired; Dr. Koussevitzky called upon the orchestra for its best, and it responded. The Brahms also taxed the orchestra, for the conductor spares neither his men nor himself in the performance of this symphony, and at the conclusion of the work the hall literally rang with "bravos", stamping feet and cheers, heartening to conductor and men alike.

Fifth Youth Concert Given

In Symphony Hall, Wheeler Beckett and seventy members of the Boston Symphony gave the fifth concert of the present series of Youth Concerts. For program, Mr. Beckett arranged two items, the Mendelssohn Symphony in A ('Italian') and the Tchaikovsky piano Concerto in B Flat Minor, with Albion Metcalf as guest artist. There continues to be no possible doubt as to the value of these programs; they offer excellent examples of the classics played with fidelity to the composer's intentions, yet with no hint of the pedagogic nor of an attempt to "point a moral". Perhaps that is why they succeed so well. It may have been over-enthusiasm which prompted the performance of the entire Concerto which after all, was doubtless requested because of its tune. When that had been heard, it was obvious that interest in the work waned a bit, at least in the neighborhood of this commentator, yet Mr. Beckett might easily defend his position and justify the complete performance as a part of the educational program which is the bed-rock upon which this series of concerts is built. We learned, after the concert, that Mr. Metcalf had taken the trouble to learn the Concerto especially for this occasion, and to him for his cooperation should go the sincere thanks of every one of his youthful listeners.

Boston

By GRACE MAY STUTSMAN

ENSEMBLE GROUPS HEARD IN CONCERTS

Flute Players' Club and Society of Early Music Active—Two Quartets Give Programs

BOSTON, Feb. 18.—One of the encouraging events of the past few weeks has been the revival of the Flute Players' Club of this city. For a time it seemed that this organization might, through force of circumstances beyond the control of its sponsors, be obliged to suspend its activity this season for the first time in its long and distinguished career, but on Feb. 8 it offered a large and applauding audience the first program of three which will this year constitute its season.

The Hotel Vendome again houses the club and Georges Laurent is again at the helm as director of programs. For the concert under review, the club had the assistance of Renee Longy Miquelle, pianist, and the following members of the club participated in the program: Jean Lefranc, viola; Georges Laurent, flute; Victor Polatschek, clarinet; Alfred Zighera, 'cello; Louis Speyer, oboe; Raymond Allard, bassoon, and Willem Valkenier, French horn. The program included, Divertimento, Op. 51, by Paul Juon; a first performance in Boston of Randall Thompson's Suite for oboe, clarinet and viola, the Sonata da Camera, Op. 48 by Pierné and the Mozart piano Quintet in E Flat. In all the works, except that of Mr. Thompson, Mrs. Miquelle gave able assistance at the piano. The most piquant moments of the afternoon were those during which we heard the Suite by Randall Thompson. The composer's ingenuity was very evident in his handling of the chosen instruments and his ready wit gave an O'Henry type of fillip to the ending of his story.

Olga Averino Assists Society

The Society of Early Music gave the second concert of the present series in

the concert room of the Women's City Club, and its program again offered refreshing contrast to the mill run of concerts and recitals customarily heard during the Winter. Assisted by Olga Averino (Mrs. Paul Federowsky) whose fine soprano is a welcome addition to any program, the following members of the society took part: Paul Federowsky, descent viol; Albert Bernard, treble viol; Alfred Zighera, bass viol (viol da gamba); Gaston Dufresne, large bass viol (violone); and Putnam Aldrich, harpsichord. The program listed two Fantaisies for two viols and harpsichord, Symphonie for three viols and harpsichord and 'Les Carillons de Paris' for four viols and harpsichord by Couperin; a Sonata in D for harpsichord and viola da gamba by Bach; a Sonata for viol da gamba, violone and harpsichord by Buxtehude; an aria from 'Il schiavo di sua Moglie' for soprano, three viols and harpsichord, by Provencale; 'Wachet auf ruft uns die Stimme' for soprano, four viols and harpsichord by Tunder; a Suite for four viols and harpsichord by Paul Peuerl.

The entire program was charming, with special emphasis upon the Bach Sonata for harpsichord and viola da gamba. Messrs. Zighera and Aldrich have acquired the art of almost perfect timing, and their methods of complementing each other make their performances an enjoyable experience. The performance of the Peuerl Suite was gay; so gay in fact that the audience would gladly have heard a repetition. There is, however, an unwritten law of 'no encores' at these concerts, very sensibly adhered to.

Quartets Heard

Under the auspices of the New England Conservatory of Music, the Boston String Quartet (Harrison Keller, Alfred Krips, Georges Fourel and Alfred Zighera) gave the second concert in the series by which the scholarship fund of the conservatory benefits. Assisting the quartet were Quincy Porter, viola, and E. Judd Cooke, 'cello, and the program comprised the Mozart Quartet in

B Flat (K. 458), Quincy Porter's Quartet No. 5 (commissioned by the League of Composers), and the Brahms Sextet in G, Op. 36.

The Mozart was beautifully played, clear in every detail yet not too precious in its general feeling. The Brahms did not fare so well; there seemed to be less ease and a lack of give and take between the players which lent a certain nervous excitement to the performance. Mr. Porter's Quartet provided the neo-classic element to the program, and was written in the idiom which might be expected to characterize the work of one who sponsors the avoidance of harmonic consonance. At the conclusion of the performance, the composer took a bow, along with the members of the quartet who gave what seemed to be an excellent account of the work.

The Budapest String Quartet delighted an audience in Jordan Hall with the performance of a Haydn Quartet in D, Op. 76, No. 5; a Mozart Quartet in G, (K. 387) and a Beethoven Quartet in F, Op. 59, No. 1.

MENUHIN WELCOMED AMONG RECITALISTS

Gives Last Event on Richmond Course—Goding and Polyna Stoska Offer Programs

BOSTON, Feb. 19.—As the final event in Aaron Richmond's Celebrity Series, Yehudi Menuhin played to an audience which filled every available seat in Symphony Hall and overflowed onto the stage, leaving but a pathway for the artist. Mr. Menuhin's accompanist was Adolph Baller and his program included the Corelli 'La Folia', a Beethoven Sonata, Op. 12, No. 1, the Hindemith Sonata for violin alone, Op. 31, No. 1, a first performance in Boston of the entire Paganini Concerto No. 2 'La Campanella', and the Ravel 'Tzigane'. Mr. Menuhin displayed all those qualities through which he has endeared himself to his public, plus a seemingly greater penetration to the heart of a work like the Beethoven Sonata. The enthusiasm of the audience led to encores, simple and in good taste.

In Jordan Hall, Howard Goding, pianist most favorably known to Bostonians, was heard in a program which comprised works by Brahms, Haydn, Schumann, Villa-Lobos, Debussy and Chopin, surely a formidable program to be prepared by a man who is also one of the busiest teachers of piano in this city.

In Jordan Hall also, Polyna Stoska, soprano, accompanied by Edwin McArthur was heard in recital under the auspices of the Lithuanian Relief Fund Committee. Miss Stoska had the assistance of a male quartet comprising Adam Barauskas, Ralph Jusko, Albert Juodaitis and Dr. Joseph Antanietis, with Irvin Brogan as accompanist. Mr. Anthony J. Young spoke in behalf of the committee.

Society of Music and Associate Arts Meets

The Society of Music and Associate Arts, Hunter Sawyer, president, held a meeting on Feb. 12, in the Hunter College Alumnae Hall at Hotel Woodward Annex. Mildred Lind, violinist, a descendant of Jenny Lind, was the guest artist. Matilda Becker, soprano, sang a group of songs and Mrs. Arthur H. Bridge, president of the Professional Woman's League, Inc., gave a short talk on clubs. Victor Tallarico was the accompanist.



Paul Robeson Visits the Royal Canadian Air Force Training Camp at Manning Pool, Near Toronto, Where He Sang for the Boys in Uniform

THREE CONDUCTORS LEAD ORCHESTRA

Toscanini, Ormandy and MacMillan Conduct Symphony on Return from Tour

PHILADELPHIA, Feb. 20.—Back from an extensive tour, the Philadelphia Orchestra resumed its regular series in the Academy of Music on Feb. 6 and 7, Arturo Toscanini appearing as guest-conductor and winning the customary acclaim and ovations from capacity audiences. The program listed:

Symphony No. 6, in B Minor...Tchaikovsky
Ballade and Polonaise...Vieuxtemps
Scherzo "Queen Mab," from "Romeo and Juliet".....Berlioz
'La Mer'.....Debussy

The publication of the 'Pathétique' attested to the maestro's authority and musicianship and to the responsiveness and tonal powers of the orchestra. However, the general interpretation failed to realize the full possibilities of the score and brought the thought that well-intentioned though he might be, Toscanini does not have the essential sympathy and "psychological" feeling for Tchaikovsky's music.

In its original form a virtuoso work for violin and orchestra, the Vieuxtemps was principally interesting as a vehicle for a remarkable and effective display of the collective skill and flexibility of the orchestra's first violins who as a body played the solo part and took a communal bow in answer to the applause at the conclusion. Notable finesse in orchestral technique and amazing delicacy and shading in tone distinguished the performance of the Berlioz piece and Debussy's 'La Mer' was a triumph for conductor and instrumentalists.

Some Novelties Offered

Sir Ernest MacMillan of Toronto occupied the stage with pleasant results for the concerts of Feb. 13 and 14 and was cordially received. Here for the first times as guest-conductor of the Philadelphia Orchestra although he led the Robin Hood Dell Orchestra a couple of Summers ago, the visitor impressed as securely equipped in the knowledge and practice of his craft. His program comprised:

Suite from 'The Fitzwilliam Virginal Book' Byrd-Jacob
Symphony No. 5, in E Flat.....Sibelius
'Petite Suite'.....Debussy-Busser
'Enigma' Variations.....Elgar

The Byrd pieces, 'The Earl of Oxford's Marche', 'Pavana', and 'The Bells', disclosed their special appeal through and despite the somewhat heavy and inappropriate orchestral transcriptions credited to Gordon Jacob, professor of composition at the Royal College of Music, London. In his approach to the Sibelius Symphony Sir Ernest evidenced a gratifying sense of the style and idiom of the composition as well as the requisite grasp of formal and instrumental components. Excellently set forth, the Debussy-Busser suite afforded its agreeable moments although one wished that Sir Ernest had addressed his attentions to more important and basically-orchestral music of the composer or to a genuine symphonic work by some other musician.

The presentation of the 'Enigma' Variations found conductor and musicians at their best, generally substantiating the virtues and wearing qualities of Elgar's skillfully-wrought and often touchingly beautiful music.

Feb. 16 witnessed the third in this season's Concerts for Youth. Sir Ernest

directed and was also a gracious and urbane commentator and master of ceremonies, scoring a marked success. Retained from the program reviewed above were the Byrd-Jacob suite, the Sibelius Symphony, and the Elgar. New was Sibelius's 'The Swan of Tuonela', and the occasion featured the usual community sing. The fortnight also provided the sixth concert in the Monday evening series with the orchestra's regular conductor, Eugene Ormandy, in charge and an all-Russian program which was enthusiastically accepted. Rimsky-Korsakoff was represented by the Church Scene from his 'Christmas Eve' and 'Scheherazade', and Tchaikovsky's Symphony No. 5, in E Minor, completed the concert. These not only gave the orchestra the chance to reveal its ensemble and tone but enabled Alexander Hilsberg, concertmaster, and other leading players to show their expertness in phrasing solo passages.

WAGNER PRESENTED BY METROPOLITAN

'Lohengrin' and 'Götterdämmerung' Impressive Additions to Opera Series

PHILADELPHIA, Feb. 18.—Respectively the eighth and ninth offerings in the Metropolitan Opera Association's Philadelphia series of ten, Wagner's 'Lohengrin' and 'Götterdämmerung' were presented before crowded houses at the Academy of Music on Feb. 3 and 17. Erich Leinsdorf conducted both music dramas most ably.

In unity and impact, the performance of 'Lohengrin' attained high levels with special interest centering in the local debut of Astrid Varnay, as Elsa. Scoring a decided success, this young artist demonstrated tellingly the certainty of exceptional endowments. Impressive in bearing and eloquent in song was Rene Maison as Lohengrin. The fine vocal and dramatic standards which have motivated Kerstin Thorborg's roles were brilliantly realized in her part as Ortrud and Julius Huehn sang and acted as Telramund with conviction. The King Henry was Emanuel List and Leonard Warren sang the Herald. The ensemble and spirit of the chorus contributed effectively to the pleasure afforded and the orchestral passages were more than capably accounted for by the Metropolitan instrumentalists.

A Brilliant Cast

The production of 'Götterdämmerung' reached a lofty plane and was in most respects the best heard here in more than a decade. As Siegfried, Lauritz Melchior credited himself with a splendid impersonation. His acting was commensurate with the emotional demands of the role. Helen Traubel, the Brünnhilde, often mounted to superb heights in expression, particularly in the Immolation Scene. Dramatically, her delineation was acceptable rather than sensational.

Alexander Kipnis's Hagen represented an arresting masterpiece of potent characterization. Herbert Janssen as Gunther and Irene Jessner as Gutrune were equal to their responsibilities and contributed notably to the total

Philadelphia

By WILLIAM E. SMITH

achievement, as did Kerstin Thorborg, who in her comparatively brief but by no means insignificant appearance as Waltraute commanded attention and approbation. Eleanor Steber, Irra Petina, and Helen Olheim were agreeable as the Rhine Maidens, and individually and as a trio, Mary Van Kirk, Lucille Browning, and Thelma Votipka, pleased as the Norns. Completing the roster were John Dudley and Wilfred Engelman as two Vassals.

PHILADELPHIA OPERA TO HOLD AUDITIONS

Sylvan Levin to Seek Singers in New York—Acting and Ensemble Stressed

PHILADELPHIA, Feb. 20.—Planning to increase the personnel of singers for its 1942-1943 season, during which there is to be a national tour (with performances in fifty cities) in addition to a regular local series, the Philadelphia Opera Company will hold auditions in Philadelphia and New York in the first two weeks of March under the supervision of Sylvan Levin, the organization's artistic and musical director. Auditions will be by appointment only and arrangements should be made by application in writing to the Philadelphia Opera Company, 806 Bankers Securities Building, Philadelphia.

It is desired that singers have a basic conservatory training in music as well as vocalism, or the equivalent of such training with private teachers. However, previous stage or operatic experience is not required. Auditions will be open only to native-born or naturalized American citizens and those who qualify are expected to make themselves available throughout the year for the company's intensive rehearsal schedule. In judging qualifications, the applicant's histrionic potentialities as well as vocal powers will be taken into account. It is further emphasized that under the no-star system, singers may be assigned both major and minor roles suitable for their talents as well as understudy work.

KOUSSEVITZKY PRESENTS TWO SIXTH SYMPHONIES

Visiting Boston Orchestra Performs Tchaikovsky and Beethoven Masterpieces

PHILADELPHIA, Feb. 20.—Under auspices of the Philadelphia Forum which has sponsored the organization's annual local concerts for several years, the Boston Symphony and its conductor, Serge Koussevitzky, were fervently greeted by an audience which filled the Academy of Music on Feb. 11. The orchestra lived up to its reputation as one of the world's great symphonic aggregations and superlatives are in order in commenting on the performances of Beethoven's Symphony No. 6, and Tchaikovsky's Symphony No. 6, in B Minor, the 'Pathétique'.

The reading of the Beethoven was one of the finest in the recollection of this writer, Mr. Koussevitzky and his colleagues affecting a beautifully paced and opulent reading

which endowed the music with life, mobility, and meaning. Especially delectable was the 'Scene by the Brook', the serenity and loveliness of which were revealed and emphasized.

As for the 'Pathétique', to this correspondent it was the greatest performance of this thrice-familiar Symphony in his experience; a performance that was deeply stirring, dramatically powerful, and in all things, memorable; that authenticated Mr. Koussevitzky's masterful command and penetrating insight into the spirit as well as letter of the score.

BEN STAD ENSEMBLE PLAYS FOR BENEFIT

Dancers, Instrumentalists and Singers Add to Full Calendar of Events

PHILADELPHIA, Feb. 18.—Ben Stad and his associates of the American Society of the Ancient Instruments assisted by John Meredith Langstaff, gifted young baritone and folk song interpreter, gratified several hundred music lovers at a concert in the Joseph E. Widener home for the benefit of the Philadelphia Orchestra Fund on Jan. 30. A program of old ensemble and vocal numbers was finely treated by the participating musicians.

George Lapham, tenor, aided by Stuart Ross at the piano, garnered the plaudits of a large audience at a Matinee Music Club concert in the Bellevue-Stratford ballroom on Feb. 3. The affair also engaged the harp ensemble, Dorothy Johnstone Baseler, director, and other club artists.

The unique and creative artistry and highly perfected technique of Martha Graham in her specialized sphere of the modern art dance were manifested before a Philadelphia Forum gathering in the Academy of Music on Feb. 4. The noted dancer and her associates appeared in three creations new to this city. 'Letter to the World', inspired by the life and poems of Emily Dickinson, discovered imaginative design and poetic conception and was sensitively danced and mimed, but seemed a bit overlong with a consequent diminution of effect. The other works were 'The Penitents', the composition exhibiting influence of certain elements of religious primitivism, and 'Punch and The Judy'. The respective musical scores were by Hunter Johnson, Louis Horst (Miss Graham's musical director and piano accompanist), and Robert McBride.

In the course of Emma Feldman's All Star Concert Series, and in the presence of a capacity audience, Jascha Heifetz played at the Academy of Music on Feb. 5, Emanuel Bay at the piano as a sterling collaborating artist and accompanist, sharing honors with the famous violinist in sonatas by Mozart and Saint-Saëns. Top flight fiddle-playing was the order in Mr. Heifetz's exposition of Bruch's 'Scotch Fantasy'. On the same date Rosemary Clark, pianist, performed at the Zeckwer-Hahn Philadelphia Musical Academy; David Weiss, baritone, with Robert Parris at the piano, sang in the Academy of Music Foyer, and the Women's Symphony added a concert in Bethany Auditorium with J. W. F. Leman as conductor and Libera Casaccio, soprano, and Mary Zink, harpist, as soloists.

Rollo F. Maitland inaugurated a series of four organ recitals at the Church of the New Jerusalem on Feb. 7 and continuing his lecture-recitals at the

(Continued on page 20)

CONCERTS: Several Debuts Lend Interest to the Round of Recitals

RECENT weeks found recital halls thronged and the music calendar at its fullest. The vocal roster included Lotte Lehmann, who sang with the New Friends, Elsie Houston, Dusolina Giannini and Jan Peerce in joint recital, Doda Conrad, in joint recital with Miccio Horszowski, pianist, Margaret Speaks, Ora Hyde, Vivienne Simon, Maria Maximovitch, and Maude Runyan. Pianists were Alexander Brailowsky, Alexander Borovsky, Alfred Mirovitch, Anton Rovinsky, Vytautas Bacevicius, Louise Doschek, Gerald Tracy, Sylvia Smith, Margaret Hall and Stanley Need. Nathan Milstein, Yehudi Menuhin, Roman Totenberg, Carmela Wicks and Francis Flanagan were heard in violin recitals. Emanuel Vardi gave a viola recital and Signe Sandstrom a cello recital. The Bach Circle appeared under Robert Hufstader. The New Friends of Music resumed their chamber music series. The League of Composers offered two events. The Yale Glee Club was heard.

Bach Circle of New York Gives Second Concert

Bach Circle of New York. Robert Hufstader, conductor. Assisting artists: Yella Pessl, harpsichord; Janos Scholz, viola da gamba; John Wummer, flute; Harry Friedman, violin. Town Hall, Feb. 2, evening:

Suite for orchestra (excerpts from operas)—Lully
Concerto for viola da gamba and orchestra in D Major.....Tartini
Concerto Grosso for violin and orchestra in G Minor, Op. 4, No. 6.....Vivaldi
Concerto for harpsichord solo in G Minor—Vivaldi-Bach
Sonata for flute, violin and figured bass in G Major.....Bach
'Brandenburg' Concerto in D Major, No. 5, for flute, violin, harpsichord and orchestra.....Bach

Now that we are hearing eighteenth century music in its original form, we may hope that the day of distortions is over. To the Bach Circle and similar groups of musicians we should therefore be deeply grateful, for they are making the public-at-large conscious of what an enormous difference there is between an authentic performance and one conceived in the bloated and expanded terms of nineteenth century editions and transcriptions. There is nothing more exquisite than the sound of a work like Bach's 'Brandenburg' Concerto No. 5, for example, when it is played as the Bach Circle played it. Shortly before the harpsichord cadenza begins, in the first movement, there is a passage in which



Robert Hufstader



Roman Totenberg



Dusolina Giannini



Jan Peerce



Margaret Speaks



Alexander Brailowsky

the violin and flute trill dissonantly against a background of lower strings and harpsichord, which makes the listener shiver with delight. And the concerto is full of such epicurean touches of instrumentation.

Mr. Scholz played the superb Tartini Concerto admirably, and the performance was enhanced by Mr. Hufstader's care in maintaining a balance with the orchestra. It was very interesting to hear the Vivaldi Concerto Grosso first in its original orchestral form and then in the transcription of it for harpsichord solo made by Bach. Miss Pessl played this solo version and the cadenza in the 'Brandenburg' Concerto later on the program brilliantly, though not absolutely impeccably. The trio sonata for flute, violin and figured bass is all too short for its flawless beauty. And the D Major 'Brandenburg' Concerto made a sumptuous finale for a distinguished concert.

Roman Totenberg, Violinist

Ernst Victor Wolff at the piano. Town Hall, Feb. 3, evening:

Sonata in D Major, Op. 12.....Beethoven
Adagio in E Major (K. 261).....Mozart
(cadenza by Mr. Totenberg)
Chaconne.....Bach
'Poème'.....Chausson
'Un poco triste'; 'Burlesque'.....Suk
Suite (first performance).....Szalowski
'Pièce en Forme de Habanera'.....Ravel
'La Campanella'.....Paganini

Mr. Totenberg's playing was vital and musically communicative throughout the evening. He revealed a brilliant technique and a fine sense of style in the Beethoven Sonata. Each movement had its particular interpretative stamp. The performance was stirring in its strength and individuality, and there was not a trace of that perfunctory dullness which one detects so often in the playing of Beethoven's sonatas by recitalists. The Bach Chaconne was also played with unmistakable sincerity. Mr. Totenberg did not hesitate to fill this music with fire and passion, with the result that its architectural majesty gained rather than lost thereby. In fact, he made one

realize how anemically it is generally played.

Beauty of tone and subtle nuance distinguished his performance of the Chausson 'Poème'. This work has been played so often of late that it is a real achievement to make it sound as fresh as Mr. Totenberg succeeded in doing. The same intensity of perception marked his performance of the Ravel's familiar 'Pièce en Forme de Habanera'. The new Szalowski Suite was boring music, though the violinist played it well. There was a note of drive in his performance of the 'Campanella', as there had been in some of the earlier playing, but it cracked with bravura. Mr. Wolff was an able collaborator in a very satisfying recital.

Margaret Speaks, Soprano

Alderson Mowbray, accompanist. The Town Hall, Feb. 4, evening:

'Then Will I Jehovah Praise'.....Handel
'Chant de Paris' from 'Paris et Hélène'.....Gluck
'Dans un Bois Solitaire'.....Mozart
'Invocation à la Joie'.....Handel
'Nocturne'; 'Die Elfe'; 'Sankta Maria'; 'Im Maien'.....Marx
'Guitares et Mandolines'.....Grovelez
'Il Pleut dans mon Cœur'.....Debussy
'Viens par le Pré'.....Canteloube
'La Flûte Enchantée'; 'O, la Pitoyable Aventure' from 'L'Heure Espagnole'.....Ravel
'Rapunzel'.....Sacco
'Ashes of Life'.....Nordhoff
'The Birch Tree'.....Gibbs
'Comin' Through the Rye'.....arr. by Kingsford
'Sounds'.....Klemm

Miss Speaks gave her first recital in the same auditorium just a year ago before a delighted audience which was probably familiar with her singing through the medium of the radio. Again, she was greeted by a large gathering which evinced loud approval of her singing. The artist had chosen her program with care and avoided the too well-traveled highways. Much of it was of unusual interest, especially the antique numbers. The Marx songs are not, in themselves, very inspired music, but the singer did well by them. The Debussy song and aria were also well presented. The American songs were all interesting and well sung. Gustav Klemm's 'Sounds' being especially well received. A certain lack of physical repose was disturbing, more than once, but Miss Speaks always seemed to know where she was going, and there was no doubt of the audience's delight in her work throughout the evening. Mr. Mowbray's accompaniments were of unusual sensitivity as well as technical excellence.

Alexander Brailowsky, Pianist

Carnegie Hall, Feb. 7, afternoon:

Toccata, Adagio and Fugue in C—Bach-Busoni
Sonata in E Minor.....Haydn
'Perpetuum Mobile'.....Weber
'Pictures at an Exhibition'.....Mussorgsky
Twelve Etudes: Op. 10, No. 4; Op. 10, No. 3; Op. 25, No. 3; Op. 25, No. 12; Op. 25, No. 1; Op. 25, No. 10; Op. 25, No. 2; Op. 10, No. 12; Op. 25, No. 7; Op. 25, No. 6; Op. 25, No. 9; Op. 25, No. 11.....Chopin

All of the qualities which are necessary for perfect Chopin playing were present in Mr. Brailowsky's performance of the twelve etudes on this program. The pianist was in a profoundly communicative mood, and he poured a wealth of observation and feeling into every detail of the music. Technically, he was able to range from the

most heroic grandeur to the most exquisite delicacy within the framework of one composition, while keeping an over-all sense of design. And rhythmically, there was a ceaseless play of vitality in his treatment of Chopin's nuances of pace and phrasing. This may sound extravagant, but Mr. Brailowsky could scarcely be overpraised for his playing on this occasion. For lightness, rapidity and beauty of touch his playing of the etude in thirds, for example, was memorable. And he is one of the very few pianists who can play the 'Revolutionary' etude with volcanic power, without brutalizing it. This etude is fundamentally a study for the left hand, and Mr. Brailowsky never obscured the torrential left-hand passages in spite of the tremendous speed at which he took the work.

In Mussorgsky's 'Pictures at an Exhibition', also, the pianist was in his element. For once, the listener did not long for the Ravel orchestration, since Mr. Brailowsky was able to play these tone poems with all of the color and drama which Mussorgsky put into them. His tone was orchestral in volume, yet never coarse in quality. The opening Busoni arrangement was resplendently done. The only disappointment on the program, as a matter of fact, was the Haydn Sonata, which the pianist played with a facile glibness and lack of comprehension all the more astonishing considering the superb quality of his other interpretations. But this was a minor blemish indeed upon an afternoon of extraordinary pianism.

Dusolina Giannini, Soprano, Jan Peerce, Tenor

Edwin McArthur, accompanist for Miss Giannini; Frederick Kitzinger, for Mr. Peerce. Carnegie Hall, Feb. 3, evening:

'Where'er You Walk' from 'Semele'.....Handel
'To lo Sai'.....Torelli
'Danza, Danza, Fanciulli'.....Durante
'Cielo e Mar' from 'La Gioconda'.....Ponchielli
Jan Peerce
'Von Ewigem Liebe'; 'Schwermet'; 'O Liebliche Wangen'; 'Schön War, des ich die Weihte'; 'Botschaft'.....Brahms
Dusolina Giannini
'Psyché'.....Paladilhe
'Le Soleil et la Mer'.....Fourdrain
'Life and Death'.....Coleridge-Taylor
'Blow, Blow, Thou Winter Wind'.....Quilter
Jan Peerce
'The Lament of Ian the Proud'.....Griffes
'Joy'.....Watts
'It Is a Spring Night'.....Vittorio Giannini
'Manella Mia'; 'Maneche'—arr. by Vittorio Giannini
Duet: 'Ah, lo Vedi' from 'Cavalleria Rusticana'.....Mascagni
Dusolina Giannini and Jan Peerce

Mr. Peerce, substituting almost at the last moment for Ezio Pinza, who was indisposed, showed no uneasiness over the circumstances. His fine and well-trained voice was more than adequate for the big hall and his carefully chosen numbers were given. Both the 'Semele' and the 'Gioconda' arias were especially well done and in his second group, the Coleridge-Taylor work was particularly effective. Rossini's difficult Tarentella, 'Gia la Luna', given as encore, brought storms of applause. Other encores, in the operatic idiom, were the aria from 'La Juive' and 'La Donna è Mobile' from 'Rigoletto'.

Miss Giannini seems to have done some interesting things with her upper voice which sounded better focused and more suave in quality than ever before. Her

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Concerts in New York, Feb. 26 through March 10

Town Hall

Feb. 26: Maurice Eisenberg, 'cellist
" 27: Dr. Jerome Gross, violinist
" 28: Marianne Lorraine, 'The Voice of Freedom'
March 1, afternoon: Maria Kurenko, soprano; Salvatore Mario de Stefano, harpist; Francez Blaisdell, flutist; Ivan Basilevsky, pianist
" 1, afternoon, 5:30 p.m.: Orchestra of the New Friends of Music, George Szell, conductor; soloists: Frances Blaisdell, flutist; Carlos Salzedo, harpist
" 1: Henri Mondy, baritone
" 2: Henri Temianka, violinist; Carl Fuerstner, pianist
" 4, afternoon, (12:30 to 1:30 p.m.): Concert for Red Cross War Fund, Helen Jepson, and other artists
" 4: Rene Le Roy, flutist; Marjorie Call Salzedo, harpist; Carlos Salzedo, harpist; Janos Scholz, 'cellist; Bernard Wagenaar, composer-pianist; Chamber Orchestra
" 6, afternoon: John Moore, pianist
" 6: Fordham University Glee Club
" 7, afternoon: Guionar Novaes, pianist
" 7: Brian O'Mara, tenor
" 8, afternoon: Julius Schulman, violinist
" 8, afternoon (5:30 p.m.): Orchestra of the New Friends of Music
" 8: Bernardo Segall, pianist
" 9: Miklos Schwab, pianist

Carnegie Hall

Feb. 26: New York Philharmonic-Symphony
" 27, afternoon: New York Philharmonic-Symphony
" 27: Dance recital for benefit of Russian War Relief
" 28, afternoon: National Orchestral Association
" 28: New York Philharmonic-Symphony
March 1, afternoon: New York Philharmonic-Symphony
" 1: New York City Symphony
" 3: Anna Antonides, pianist
" 4: Jascha Heifetz, violinist
" 5: New York Philharmonic-Symphony
" 6, afternoon: New York Philharmonic-Symphony
" 6: Vladimir Horowitz, pianist
" 7: New York Philharmonic-Symphony
" 8, afternoon: New York Philharmonic-Symphony
" 8, afternoon (5:30 p.m.): New York City Symphony
" 10: Philadelphia Orchestra

Carnegie Chamber Music Hall

Feb. 26: Sarah Gorby, soprano
" 27: Henri Deering, pianist; Mischa Elzon, violinist
March 1: Esther Jacobson, soprano
" 4: Alice Eaton, pianist
" 6: Bhupesh Guha and Sushila, Hindu dance recital
" 9: Dorothy Barret, dance recital

WALTER CONDUCTS LOS ANGELES MEN

**Rachmaninoff Appears with
Philharmonic—Stravinsky
Leads Janssen Players**

LOS ANGELES, Feb. 20.—February in Los Angeles teems with music and ballet. Bruno Walter conducts four subscription pairs with the Philharmonic and takes the orchestra to San Diego, Santa Barbara and Claremont.

The Ballet Russe de Monte Carlo presented by Sol Hurok and L. E. Behymer, has filled the Philharmonic Auditorium for nine performances, augmenting its traveling orchestra with men from the Philharmonic.

Werner Janssen invited Igor Stravinsky to conduct two works of his, one a Danse Concertantes dedicated to the Janssen Orchestra of forty-five, at the last concert of their series on Feb. 8 in the Ebell Theater. It was a major musical event.

Bruno Walter's eloquence with the Philharmonic moved thousands at the concerts on Feb. 5 and 6, 12 and 13. The first pair was composed of Mozart: Overture to 'Figaro', Symphony No. 39; the Schubert Symphony No. 7, and a poem for orchestra, 'Credo' by David Stanley Smith. The world knows what Walter does with Mozart to inspire orchestra and audience. Some of the original players in this orchestra played Mozart in the Vienna Philharmonic. Walter proved to the present Los Angeles audiences, what the true Mozart is. The first program was played by an orchestra, part of whose membership had been loaned the night before to the Ballet Russe for the gala opening. But there was no resemblance to the ballet performance of the Schubert Seventh Symphony, used for Dali's execrable 'Labyrinth'. Bruno Walter restored Schubert. 'Credo' is endless. Dean Smith's composition stems from Fauré. It is good music filled with long, tenuous phrases and harmonious chordal ascents and retreats, enjoyable and romantic.

Rachmaninoff Is Soloist

The second Philharmonic program led by Walter on Feb 12 and 13, was built around the soloist-composer, Rachmaninoff. He played the Paganini Rhapsody and revealed the impeccable precision and design he had put on paper. His fine performance had perfection matched in the orchestra. Bruno Walter might have been playing the piano himself, so well were the two in accord.

The Symphony was Beethoven's Seventh and the Overture 'Coriolanus'. The programs ended with 'Till Eulenspiegel'. Walter's Beethoven dynamics create powerful and sudden contrast without shock. His ability to elicit whispering pianissimi in which every note is heard, is incredible. 'Till' was gayly reminding of the capering of Spring which is to be seen out-of-doors in Southern California even now. Bruno Walter makes him a singer, however mischievous; surprisingly naughty but not really bad.

The Ballet Russe presented three new ballets: 'Labyrinth', another scandal;

'The Magic Swan' a continuation of 'Swan Lake' and 'Saratoga', a ballet which might have been more popular had Santa Anita's racing season been on. There were two ballerina's vying with each other for acclaim; Danilova the Queen and Tomanova, who danced with greater abandon and more interest than she has displayed here before.

The men in the company, Eglevsky, Youskevitch, Chris Volkoff, the American Roland Guerard and George Zoritch as well as the artistic director, Massine, were a superior group. 'Labyrinth' did not please Los Angeles. Hollywood was conspicuous by its absence. The dancing was superb and the music excellent as played by the augmented orchestra under Efrem Kurtz, but the relationship of the stage designs to Schubert's heavenly 'Seventh' was not communicated to the audience. The continuation of Tchaikovsky's 'Swan Lake' in 'The Magic Swan' was enjoyed for its classical dancing. In restudying this old Petipa choreography, Federova made it definitely modern-romantic and gave it point.

Janssen Concert Causes Furore

Werner Janssen's Orchestra concert on Feb. 8 caused a furore in local musical circles. It was sold out and most of the prominent composers living here turned up. Stravinsky's 'Danse Concertantes', having its premiere, is a successful ballet for woodwinds. The Janssen Orchestra is composed of individuals who can play solo or ensemble. They did both to Stravinsky's satisfaction when he conducted this new work and dedicated it to them.

Stravinsky also conducted the 'Pulcinella Suite' written in the Pergolesi manner and it was a melodious contrast to the compressed, rhythmically intense 'Concertantes'.

José Iturbi was present to hear his 'Soliloquy' which has been "redone" by Janssen since its premiere in Cincinnati. It is of fine Spanish flavour and the audience liked it enormously. It is nostalgic, romantic, charming and not too reminiscent of Chabrier and others.

Janssen repeated Samuel Barber's Overture to 'The School for Scandal' and played Tchaikovsky's 'Italian Ca-

price' with a flourish of trumpets that any major orchestra would have envied. He has some of the best players in the studio orchestras among his forty-five. They will occupy themselves with recording before beginning a long series of Coast broadcasts in April.

ISABEL MORSE JONES

WPA FORCES BRING NEW NATIVE MUSIC

**Bowman, Sample and Walker
Conduct—Unusual Chamber
Program Presented**

LOS ANGELES, Feb. 19.—Three concerts by the WPA music project in Los Angeles, on Jan. 28, Feb. 4 and 11 demonstrated the service of the government orchestra to composers and community soloists.

Excerpts from Mozart's 'Figaro' were presented by George Burnson, baritone; Virginia Card, soprano; Marguerite Kostelnik, soprano; Nan Merriman, mezzo-soprano, and George Huston, narrator, all members of the Pasadena Opera Associates, on Jan. 28. The Sokol of Los Angeles added to this program Czechoslovakian folk song and dance and all was conducted by Carl Bowman.

American works dominated the WPA program of Feb. 4 with James Sample conducting the Federal Orchestra. William Matchan, baritone of high attainment, sang two art songs by Vernon Spencer and a musical satire by Vernon Leftwich. Max Donner of the Philharmonic contributed an 'India Rhapsody' and Alfred Hay Malotte's ninety-first Psalm setting was represented with the baritone solo.

The Pan-Pacific Woman's Orchestra substituted for the Federal Orchestra on the program in the Embassy Auditorium on Feb. 11. Leonard Walker conducted a popular program and this professional women's orchestra gave a good accounting. Gilbert Allen's WPA Negro Singers singing Spirituals and the 'Ballad for Americans' were ad-



Jeanette MacDonald Shared Honors with Bruno Walter at a Luncheon Given by the Women's Committee for the Los Angeles Philharmonic. Mr. Walter Conducted the Orchestra Throughout February. Left to Right: Miss MacDonald, Mr. Walter and Mrs. Cecil Frankel, President of the Committee

ditional attractions on this program and they demonstrated superior training.

Pro Musica's president, Mary Holloway, presented a program of unusual chamber music on Feb. 1 in the Women's Athletic Club. A duo for viola and clarinet by Berezowski was admirably played by Louis Kievman and Kalman Bloch. Songs by Ives, Barber, Bax, Lynn and Roger Sessions were ably interpreted by Fern Sayre and Edward Rebner. Two settings of a poem by Barnsfield, by Goossens and Copeland were interesting in contrast. Goossens was sprightly and Copeland, frolicsome.

The piece de resistance was Ethel Leginska's 'Triptich' for orchestra, a first performance. It has an Oriental tang and something of the coloring of Holst or Delius. Leginska appeared in a Mozartean coat of black velvet and black satin balloon trousers which gave her an indefinite and neutral aspect. The orchestra, assembled from the Philharmonic and the studios, gave a good performance.

I. M. J.

BALLON PLAYS CONCERTO WITH TORONTO SYMPHONY

**Conservatory Choir Assists in Program
Inspired by the Sea—Sir Ernest
MacMillan Conducts**

TORONTO, ONT., Feb. 17.—At the first concert of the New Year in Massey Hall on Jan. 6, the Toronto Symphony presented Ellen Ballon, pianist, as guest soloist. Miss Ballon, who is a native of Montreal, has been heard too infrequently in Canada during the past decade. She was warmly received by the audience that filled the hall, for her performance of Rachmaninoff's Second Concerto. Sir Ernest Mac Millan conducted. The orchestra also gave a distinguished performance of Brahms's Symphony No. 3, the Overture to 'The Barber of Seville', and Sir Ernest's Concert Overture.

At the regular subscription concert on Jan. 20, the orchestra, under Sir Ernest, presented a program of music inspired by the sea. The Toronto Conservatory Choir with Jean Pengelly, soprano, and Eric Tredwell, baritone, assisted. The major work of the evening was Vaughan-Williams's 'A Sea Symphony' with poetry by Walt Whitman. The balance of the program included the Overture, 'Britannia', by MacKenzie; 'Three Songs of the Sea' by Stanford, and Debussy's 'La Mer'. R. H. R.

Music Lectures Resumed at Bound Brook Church

BOUND BROOK, N. J., Feb. 20.—On Feb. 27, Dr. Boris Erich Nelson, well-known musicologist and editor of the recently released history of musical instruments 'From the Hunter's Bowl' will resume his lectures at the Presbyterian Church. The lecture will be illustrated by special recordings with the assistance of Vincent Slater, organist and choirmaster of the church, at the organ. The subject will be 'From Schütz to Brahms in the Church', a discussion of the importance of music in the church from Schütz to Brahms. This lecture is again part of the Musical Vesper Services specializing in seldom heard music of the masters, as arranged and conducted by Mr. Slater.

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A Necessary Truce, If Not a Settlement, in the Artist-Union Strife

A JOINT statement, signed by Lawrence Tibbett, president of the American Guild of Musical Artists, and James C. Petrillo, president of the American Federation of Musicians, has brought an end to the long dispute between the two organizations regarding jurisdiction over virtuoso instrumentalists. It also terminates an action pending in the State Supreme Court in which the Guild sought to restrain the Federation from interfering in the contracts of Guild members.

Though the agreement is represented as amicable and wholly satisfactory to both parties, it leaves for future determination serious questions that are of vital concern to musical artists. The statement asserts that the Guild recognizes the jurisdiction of the Federation over concert solo instrumentalists and accompanists "in all fields" and that the Guild "does not claim jurisdiction over conductors, composers, arrangers, instrumental groups and orchestras."

For its part, the Federation agrees that the Guild shall be the exclusive bargaining agency for solo concert artists "for the purpose of their activities in the concert field only" and in their dealings with managers in that field. And it will not withdraw its piano accompanists from Guild members for at least five years. Neither organization will object to the other's enrolling solo instrumentalists.

Insofar as it contributes to national unity and the cessation of internal conflict during a time of war, this settlement certainly is welcome. Any domestic quarrel which dissipates our energies or distracts our attention from the supreme task of winning the war must now get short shrift among any group in American society, musical or otherwise.

But the present agreement sounds more like a hastily devised truce than a permanent peace. It seems likely that at some future time, the whole

question of unionization of concert virtuosi will have to be reviewed in the light of the unique position such artists hold in the scheme of things, musically and economically.

The virtuoso does not work for wages, he is not concerned with hours nor with working conditions, and such competition as he may meet in his craft is not of the kind that any union could help him to combat. In a word, unless there are values thus far unrevealed, unionization is a gratuitous gesture, so far as the virtuoso is concerned, though its advantages to the union organization in pursuit of its own objectives are tremendous and self-evident.

Artistically, there is the constant danger of so regulating and circumscribing the activities of our greatest musicians that music itself would suffer. We lately have had a preview of the form such curbs might take in the refusal of the Federation to permit Bruno Walter to appear as guest conductor with the non-union Boston Symphony, and the indulgence of Mr. Petrillo in allowing Serge Koussevitzky to conduct the unionized New York Philharmonic-Symphony in its centennial season. Whether either art or the public welfare is served by such exercise of constituted authority is a matter which probably will have to be decided, some time or other, in the courts, as it should be.

Meanwhile, both Mr. Tibbett and Mr. Petrillo are to be commended upon their decision to bury the hatchet and work together for the duration, if only because they are thus contributing to that national unity which is a "must" in the arsenal of weapons designed to defeat the common enemy.

Musicians and the War

THE war takes its toll of men in every walk of life. Musicians are not exempt, nor, we think, would they wish to be. During the last war, there was considerable agitation for the exemption of practicing musicians, particularly concert performers, on the grounds that they were temperamentally, and often physically, unsuited to military service. And, if memory serves, virtuosi of certain qualifications actually did receive deferential treatment from the military authorities, but by reason of their contribution to civilian morale.

No such concession has been sought or given in the present conflict. Elsewhere in this issue will be found the names of some young men who have been called to the fighting services. There will be many more. Along with the sense of mingled pride and regret in their going, the profession must also sense the added responsibility which their removal from the field places upon the musicians who remain at home.

These men will be missed. Their absence will mean a closing of ranks and a redoubling of activity on the part of those remaining so that music will continue in its vital role, not only in the national culture, but also in the war effort itself. Especially the older artists, some of whom may have been looking toward a slowing of the pace, must now take up their work with renewed vigor and fill the breach until that happy day when youth and fresh genius can again attend the lamp of civilization. And it is not to be forgotten that many of these older men wore the uniform in the last war.

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Personalities



Igor Stravinsky Tends One of the Many Rosebushes Thriving in the Terraced Gardens of His Newly Purchased Hollywood Home

Balokovic—The Treasury Department has appointed Zlatko Balokovic chairman of the Yugoslav group engaged in an active campaign to sell defense bonds.

Jones—A new film entitled 'True to the Army', with Allan Jones as the singing star, will be released in the near future by Paramount.

Dragonette—At a birthday party given in her honor by Col. Earl H. DeFord and his staff of Will Rogers Field near Oklahoma City, Jessica Dragonette was given a commission as first honorary colonel.

Spalding—Having received decorations from the French and Italian governments during the first world war for valor in action as aviator with the AEF, Albert Spalding has volunteered to give violin programs for men now in training in military camps in this country.

Atwood—The former Metropolitan Opera soprano, Martha Atwood Baker, who is president of the Cape Cod Institute of Music at East Brewster, Mass., was recently awarded the medal of honor by the National Society of New England Women in recognition of her services to young singers by giving them scholarships at the school, and by providing music for the soldiers at Camp Edwards.

Enters—The manuscript of the third book from the pen of Angna Enters, dancer, mime, painter and writer, has just been turned over to her publishers. It is entitled 'Silly Girl' and is said to be "a portrait of personal reminiscences".

Gretchaninoff—At a recent party in New York, Alexander Gretchaninoff, the seventy-seven-year-old Russian composer, sang a group of children's songs to his own accompaniment. He came to New York a few years ago after a long residence in Paris.

Kreisler-Crooks—When Richard Crooks was in Philadelphia for a recent concert he was surprised, on opening the cupboard door in his hotel room, to find a violin case with a valuable fiddle in it. He called the hotel office and found that Fritz Kreisler had just checked out from the room. Knowing that Kreisler was to make recordings, Mr. Crooks got him at the studio and found that the violinist was using the second of his two extremely valuable instruments, and had completely forgotten the other.

NEW FRIENDS ORCHESTRA ALTERS TOWN HALL PLANS

Three of Five Programs Changed—
Stiedry and Szell to Conduct—
Szigeti to Be Soloist

The orchestra of the New Friends of Music has changed its schedule for three programs of the five Town Hall concerts, which will begin on March 1, with George Szell as guest conductor, and which continue through March under the baton of Fritz Stiedry.

These changes are due to a slight accident suffered by Mr. Stiedry while the orchestra was on tour, which held up his work on the orchestration of Bach's 'Musical Offering'. Joseph Szigeti, violinist, has offered to appear earlier and will play the Mozart violin Concerto in A, (K. 219) with the orchestra on March 8. Also on March 8, the New Friends will present Mozart's Symphony in B Flat, (K. 319), and Symphony in G Minor, (K. 550), previously announced for March 22.

On March 15, the Schola Cantorum will join the orchestra in its presentation of Bach's 'Jesu, Meine Freude', a Motet for a cappella chorus, (originally scheduled for March 8). Bach's 'Musical Offering' in arrangement by Mr. Stiedry, (first performance), will also be presented on March 15. On March 22, Mozart's Symphony in G Minor, (K. 183), his piano Concerto in G, (K. 453), (played by Artur Schnabel), and his Serenade for Winds, B Flat, (K. 361), will be heard. On March 29, as previously announced, Mr. Stiedry's arrangement of Bach's 'Art of Fugue' will be presented. In the first concert of the series, on March 1, John Wummer, flutist, will play the solo part in Mozart's Concerto for flute, harp and orchestra, (K. 299), instead of Frances Blaisdell, as previously announced. Carlos Salzedo will play the harp solo.

OPERA "INTIME"

Riverside Group Gives Three Works—
'L'Oracolo' Chinese Theater

LOS ANGELES, Feb. 20.—Opera performances have been anticipated with a full opera "reading" on Feb. 10 of 'L'Oracolo' in full costume and action in the Chinese Theater of Hollywood. Leon Rains directed and the performance in that setting was especially enjoyed.

Riverside's Opera Association, Marcella Craft, general director, gave Mozart's 'Bastien and Bastienne' and 'The Impresario' with von Suppe's unimportant 'Lovely Galatea' in the impressive music room of the Mission Inn, Feb. 11 and 13. Dorothy Sayles, Gertrude Christie and Gwladys Pugh were outstanding among the young singers presented. Intimate opera has a perfect setting in the Inn with its museum pieces on the walls, its ancient Spanish wood carving and its pipe organ to augment the small orchestra. I. M. J.

GIFT TO N. Y. LIBRARY

Mendelssohn Letter Among Memorabilia
Given by Violinist

A collection of rare documents and letters, including a letter from Felix Mendelssohn to Ureli Corelli, first conductor of the New York Philharmonic Society, has just been presented to the Music Library of the New York Public Library by Helen Teschner Tas, violinist, in memory of her father, Dr. Jacob Teschner. The documents were discovered by Dr. Teschner on a hunting trip in Virginia where he accidentally met



A Caricature of José
Mardones as Ramfis



A Caricature of Beniamino
Gigli as Andrea Chenier

Another Premiere

The first American performance of Mahler's 'Das Lied von der Erde' was given by the Friends of Music, Artur Bodansky conducting, in Carnegie Hall on Feb. 1. Mme. Charles Cahier and Orville Harrold were the soloists.

1922

Hill's son, from whom he purchased them.

In addition to the letter in copperplate script from Felix Mendelssohn, dated 1845, in which he regretfully declines an invitation to come to America because of ill health, the collection also includes an early program of the New York Philharmonic Society, dated 1846, which lists the first American performance of Beethoven's Ninth Symphony. The remainder of the correspondence is from Louis Spohr and Hauptmann, a celebrated musical theoretician of the 1800's. One of the most amusing items is an English poster announcing a concert "for the relief of Decayed Musicians, their Widows, and Orphans" for April 21, 1837.

The collection will be exhibited in connection with the 100th anniversary of the founding of the New York Philharmonic Society.

Violin Teachers Guild Sponsors Essay Contest

An essay contest on the subject, "Why I Study the Violin", is announced by the Violin Teachers Guild of New York. The contest is open to

What They Read Twenty Years Ago

MUSICAL AMERICA for February, 1922



At Rosa Ponselle's Birthday Party: (Left to Right) Berthold Neuer, Minna Neuer, Giuseppe DeLuca, Mrs. Grunwald, Giovanni Martinelli, J. Landau, Mario Laurenti, Mrs. King, Roberto Moranzoni, Titta Ruffo, Marie Sundelius, William Thorner, Rosa Ponselle, Romano Romani, Gennaro Papi, Miss Lyle, Mrs. Brown, Giuseppe Bamboschek, Louis Mann, Mrs. John Bellucci, Mr. Brown and Mrs. Spiegelberg

Oceanic Sense of Humor

During a severe storm while the French liner La Lorraine was making a recent crossing, the 'cellist of the ship's orchestra was hurled against a bulkhead, his instrument smashed and he himself painfully injured. At the moment, the orchestra was playing 'A Life on the Ocean Wave.'

1922

Not the Fashion As Yet

Chaliapin's recital lorgnette has created something of a panic among those who wilt at the suggestion of wrist watches for adult males.

1922

Where Is It?

The project of the Musicians Fund of America to establish a national home for needy musicians is attracting attention. It is hoped that the organization will be supported by every musician to the extent of \$2 per year, membership.

1922

Just Fauney!

A wireless telephone receiving outfit was recently installed in President Harding's study on the second floor of the White House. The President will be able to listen to music and news communications broadcasted (sic!) to many listeners throughout the country!

1922

students up to the age of twenty and there will be separate awards for those up to thirteen and those between fourteen and twenty. Prizes will include a defense bond and season tickets to the Metropolitan Opera, the Philharmonic Symphony, the New Friends of Music or various violin recitals. Entrants must live in New York or study with teachers in New York. Judges will be David Mannes, Louis Persinger and Leon Barzin.

Los Angeles Crescendo Club Offers Works by Modern Composers

LOS ANGELES, Feb. 21.—The Crescendo Club of Los Angeles, Lazar Samoiloff, president, offered works by Alexandre Tansman, Mario Castelnuovo-Tedesco and Richard Drake Saunders at a recent concert. Mr. Tansman's string Quartet was played by the Noack group; Mr. Saunders' 'Japanese Night Song' and 'June Comes in Bridal Gown' were sung by Kathryn Oaks, soprano of the Samoiloff Studios, and Mr. Castelnuovo-Tedesco played his 'Cypress' and 'Dance of King David' Suite himself. Attending the program, held in the Samoiloff Auditorium, were some fifty musicians, all members of

the Crescendo Club, including Charles Wakefield Cadman, Arnold Schönberg, George Antheil, Louis Gruenberg, Richard Hageman, Miklos Rozsa and Eugene Zador.

Museum of Modern Art Sponsors Chamber Music Series

The Museum of Modern Art will sponsor a series of four concerts of chamber music, to be given in the auditorium of the Museum, by the Musical Art Quartet and Frank Sheridan, pianist. The series which began on Feb. 16, will offer contemporary music, trios, quartets and quintets by Twentieth Century composer. The concerts are to be on three Monday evenings after Feb. 16: March 9, March 23 and April 6. The first concert on Feb. 16 included quartets by Honnegger, Walter Piston and the piano quintet by Ernest Bloch.

Operetta Contest Draws Many Entrants

Henry Weber, musical director of the WGN Chicago Theatre of the Air program, reports that 2,032 entries were submitted in the station's operetta contest. The winning scores will be announced early in March.

Orchestral Concerts

(Continued from page 10)

from the Philharmonic-Symphony which came almost with the shock of novelty.

The orchestra has given many fine performances of late, but there was a distinction, a grand manner, in the best sense of the term, about this concert which was unique. In nothing was this plainer than in the performance of the Concerto Grosso by Carl Philipp Emanuel Bach. The strings had a silken quality of tone, a range from the lightest pianissimo to the most robust forte, which were a delight to observe. And the woodwinds also bore the stamp of the conductor's attention in matters of delicacy of phrasing and attack.

Aaron Copland's 'Quiet City' was sensitively performed, and the composer took several bows. It is not the best Copland, but it is undeniably atmospheric and gratefully unpretentious. Mr. Koussevitzky is a born Ravellian, and the orchestra played the 'Daphnis and Chloe' Suite as it probably has never played it before. It was not a letter-perfect performance, nor did it have the sheen that it would have, if more time for rehearsals had been available, but it was still magnificent. The Bacchanalian revel of the finale left the audience in a delirium of enthusiasm. But the peak of this memorable evening was the Shostakovich Fifth Symphony. If ever a work mirrored the time and the universal human problems under which it was conceived, this is it. For Shostakovich has written not merely of heroic endeavor but out of the depths of individual experience and suffering. In spite of its noisiness and love of display, this is a fundamentally introspective work of art. And no one could understand it more fully, or have greater faith in it, than Mr. Koussevitzky. The audience cheered and shouted at the conclusion of this exciting evening. S.

Busch and the Philharmonic-Symphony Play Smetana's 'Blanik'

New York Philharmonic-Symphony, Fritz Busch, guest conductor. Carnegie Hall, Feb. 5, evening:

Overture to 'The Old Maid and the Thief'—Menotti
Symphony No. 41, in C Major ('Jupiter'), K. 551 Mozart
Symphonic Poem, 'Blanik' Smetana
'Siegfried's Rhine Journey and Funeral March', from 'Götterdämmerung' Wagner
Tone Poem, 'Don Juan', Op. 20 Strauss

The Menotti overture, which ushered in a program that promised a richly varied fare, received its first Philharmonic performance at this concert, establishing itself as an agreeable opening piece written along conventional lines without disclosing the individuality that the composer has shown elsewhere. Mr. Busch and the orchestra delivered it jauntily enough and then settled down into a stodgy performance of Mozart's 'Jupiter'. The tonal framework was admirably adjusted to the work's dimensions, but the treatment throughout was pedestrian, with little of the sublime either in the slow movement or in the outside movements, while the minuet was heavy-footedly lacking in the requisite lilt and charm.

For most of the audience the Smetana symphonic poem came as an absolute novelty. The last of the set of six comprised in the Bohemian composer's 'My Fatherland' cycle, this picture of Jan Huss's followers bursting forth from their retreat in Mount Blanik to deliver their country from its oppressors has an idealized martial spirit in the development of its central heroic theme and, of course, an especially pertinent significance for the Czechs of today. It was interesting to hear even though it is not likely ever to challenge the popularity of the more familiar sections of the cycle, even when played with the impressive conviction and devotion with which Mr. Busch threw himself into it.

The excerpts from Wagner's 'Götterdämmerung' were made too thickly and consistently noisy to permit of a very convincing realization of the inherent loftiness of the music, while Strauss's 'Don Juan'



Erno Valasek



Jascha Heifetz

was given a performance that was even more sonorously strenuous, and almost unrelievedly so. C.

Busch Plays Beethoven Violin Concerto

New York Philharmonic-Symphony. Fritz Busch conducting. Adolf Busch, violinist, assisting artist. Carnegie Hall, Feb. 7, evening:

Overture 'Zum Märchen von der schönen Melusina' Mendelssohn
Concerto for Violin and Orchestra in D, Op. 61 Beethoven
Symphony in C Major, 'Jupiter' (K. 551) Mozart
Two Slavonic Dances, Nos. 7 and 5, Op. 46 Dvorak

Adolf Busch is identified with the Beethoven Concerto in the minds of many music-lovers and his interpretation of it is fortunately familiar to Philharmonic-Symphony audiences. After a somewhat tentative beginning he soon got his teeth into the music and played superbly. Of especial interest was a new, and terrific, cadenza by himself. One wonders whether other violinists will have the temerity to attempt it, but it is so good that one hopes that Mr. Busch will publish it and give them the opportunity. In the slow movement, his tone grew warmer and more eloquent, and he played with that encompassing nobility of style which characterizes his conception of the whole work. All too often, the final rondo seems repetitious, but Mr. Busch played it with such animation that it positively seemed too short.

The 'Melusina' music of Mendelssohn deserves an occasional disinterment. It sounds very thin today, but in its time it must have seemed quite colorful. Mr. Busch conducted it con amore. Mozart's 'Jupiter' Symphony was played with stirring rhythmic vitality. Mr. Busch did not go as deeply into some of its implications as he might have, but he kept the lines of the work impeccably clear. It was mainly in the slow movement that one wished for a subtler and more dramatic conception of the music. The Dvorak dances gave the orchestra opportunity for a bang-up display which delighted the audience. S.

Valasek Is Soloist with Philharmonic-Symphony

New York Philharmonic-Symphony. Eugene Goossens conducting. Erno Valasek, violinist, assisting artist. Carnegie Hall, Feb. 15, afternoon:

'Lincoln' Symphony Weinberger
Concerto for violin and orchestra in B Minor, No. 3, Op. 61 Saint-Saëns
Marche Héroïque, Op. 71 Glière

Erno Valasek, winner of the Leventritt Award, affording him an appearance with the New York Philharmonic-Symphony, chose a trusty "vehicle" in the Saint-Saëns B Minor Concerto and played it very brilliantly. The young violinist sailed into the work as a boat might spring before a breeze, and it was apparent from his playing of the opening theme that he had temperament and fire in abundance. But there was more to his performance than mere enthusiasm, and his tone proved to be plastic in its changes from virtuosic passage work to cantilena. He paid Saint-Saëns the compliment, incidentally, of taking his music seriously, instead of running through the Concerto nonchalantly, as some virtuosos do. It cannot be said that Mr. Goossens was at his best in the orchestral side of the performance, for the orchestra played listlessly and unevenly under his baton.

The rest of the program consisted of Weinberger's mistitled 'Lincoln' Sym-

phony, which has very good chances of winning the cup for the very worst work of the year, if, as is to be hoped, such a prize exists, and Glière's 'Marche Héroïque'. The latter work was well played. Mr. Valasek was enthusiastically applauded by the audience after the Concerto. R.

Koussevitzky and the Philharmonic Add a Corelli Suite

For his first Sunday afternoon concert with the Philharmonic-Symphony on Feb. 22, Serge Koussevitzky repeated the Ravel 'Daphnis and Chloe' Suite No. 2 and Shostakovich's Fifth Symphony as the main fare and prefaced them with an arrangement by Ettore Pinelli of a Suite for Strings by Corelli.

The three numbers forming the Corelli suite, a Sarabande, a Giga and a Badinerie, were drawn by the arranger from a set of twelve sonatas by Corelli for violin with basso continuo. In the Sarabande, Mr. Koussevitzky achieved a marvel of silken and at times almost ethereal tone and created a mood of profound beauty. Then the gigue was given an infectious lilt and flashing tonal sparkle and the Badinerie was played as a delectable bit of whimsy. The performance of the entire suite was one of rarest charm. The audience gave the Boston conductor tumultuous applause after each of the programmed works, which he made the orchestra share with him, and at the end seemed loath to cease honoring him. C.

Busch Ends His Schedule

With his brother Adolf Busch again appearing as soloist in Beethoven's violin Concerto, Fritz Busch completed his engagement as guest conductor of the Philharmonic-Symphony on the afternoon of Feb. 8. The program, made up of works heard at earlier concerts, included Mendelssohn's 'Melusina' Overture, the Overture to Menotti's 'The Old Maid and the Thief', Smetana's 'Blanik', and Strauss's 'Don Juan'. C.

Bate and Primrose Play with City Symphony

New York City Symphony. Stanley Bate, pianist; William Primrose, violinist, soloists. Sir Thomas Beecham conducting. Carnegie Hall, Feb. 8, evening:

Symphony No. 99 in E Flat Haydn
Concerto for Piano and Orchestra—Stanley Bate
(World Premiere)
Mr. Bate, Soloist
Symphony, 'Harold in Italy', with viola obbligato Berlioz
Mr. Primrose, soloist

So far as anticipatory interest was concerned, the new piano Concerto by twenty-nine-year-old Mr. Bate was the matter of prime concern in this list. The work was composed at the suggestion of Sir Henry Wood for performance at the Queen's Hall Promenade Concerts in London two years ago. But the destruction of the hall by bombing postponed the first playing of the work until the present occasion.

One's first and most definite impression of the Concerto is one of nervous and driven energy which, by means of an insistent rhythmic device, propels the music in a kind of headlong flight from beginning to end. The onrush pauses only momentarily for a breather in the lyric Andante affettuoso of the second movement which seemed to contain the most distinctly musical material in the whole piece. Advanced thinking along harmonic rhythmic lines was in evidence only occasionally and incidentally, and the virtuosic rights of the solo piano were largely denied except for a few brilliant glissandi and some telling percussive effects. Such weaknesses as the work has must be set down to the thematic material, none of which emerged as an entity of consuming interest or beauty. The composer played his music earnestly and well and Sir Thomas heeded the score amiably.

Berlioz's 'Harold in Italy', which falls somewhere between symphony and concerto, but does not manage to land squarely on either, was of interest chiefly as a vehicle for the well known artistry of Mr. Primrose. His performance was another entrancing demonstration of the neglected solo capacities of the viola.



Stanley Bate



William Primrose



A CONDUCTOR AND TWO SOLOISTS WITH THE N. Y. CITY SYMPHONY

Left: Henri Pensis

The concert throughout was a triumph for Sir Thomas. The orchestra responded to his every exhortation, including those pertinent to Sir Thomas's individual and completely informed conception of the Haydn Symphony, which is among the best of the London series. E.

Sandor Is Soloist with New York City Symphony

New York City Symphony. Henri Pensis conducting. Gyorgy Sandor, pianist, assisting artist. Carnegie Hall, Feb. 15, evening:

Overture to 'Coriolanus'; Piano Concerto No. 5 in E Flat, Op. 73 ('Emperor') Beethoven
Symphony No. 4 in E Minor Brahms

This was the first appearance of Henri Pensis as conductor of the New York City Symphony. Mr. Pensis was formerly associated with the Luxembourg Radio and since his arrival in this country has conducted the WPA Newark Symphony. The program was made up of solid and familiar fare. Mr. Pensis obtained a vigorously dramatic performance of the 'Coriolanus' Overture. The strings, especially, played with convincing intensity of tone and the pace which the conductor took brought out the weight and impact of the music.

Gyorgy Sandor played the 'Emperor' Concerto with brilliance and with a breadth of conception which was especially effective in the first movement. At times he let his tone grow too hard and percussive in quality, but this was more or less in the character of the music, and in other passages his touch was sensitive. The slow movement of the concerto found the soloist less in the vein than he had been in the buoyant opening, but his playing was communicative if not of commensurate depth with the music. In the finale Mr. Sandor was again firmly in the saddle. Mr. Pensis and the orchestra provided admirable support in a distinguished performance. The Brahms Fourth Symphony received a conscientious interpretation which lacked plasticity and nuance. This is music which is ponderous enough on its own account, and therefore needs highly sensitive treatment from the conductor to keep it moving. The audience was cordial throughout the evening. R.

National Orchestral Association Offers Novel Concert

Leon Barzin had arranged a novel program for the concert given by the National Orchestral Association in Carnegie Hall on the evening of Feb. 16. No fewer than five conductors and three soloists appeared, and the audience had the opportunity to see how the association works, with Mr. Barzin explaining the various aspects of the concert. He introduced the young conductors from the association's training school and the soloists.

First of the evening's conductors was Wolfgang Stresemann, son of the late Chancellor of the German Republic, who conducted Beethoven's 'Prometheus' Over-

(Continued on page 30)



CHAMBER PLAYERS IN DISCUSSION AFTER REHEARSAL

Members of the Brooklyn Chamber Music Society, after a Rehearsal in the Studios of Mr. and Mrs. Carl Tollefsen: (Left to Right) William Hanley, Violin; Nico Van Vandeloo, Viola; Willem Durieux, 'Cello; James Friskin, Guest Composer and Pianist, and Carl Tollefsen, Violin. The Society Gave a Program in the Brooklyn Academy of Music on Jan. 30, Playing a Quintet for Piano and Strings, Op. 1, by Mr. Friskin, a Group of Ancient French Folk Songs Arranged by Gustave Ferrari, and a Boellmann Trio

BARBIROLI LEADS CINCINNATI FORCES

Offers Mozart, Mahler and Villa-Lobos—Goossens Returns to Podium

CINCINNATI, Feb. 20.—John Barbirolli and Eugene Goossens exchanged podiums for a week's concerts, with Mr. Goossens conducting the Philharmonic and Mr. Barbirolli conducting the Cincinnati Symphony in Music Hall on Feb. 13 and 14.

Mr. Barbirolli is a more animated conductor than some, but his directing is not exaggerated; each phrase was molded with the greatest care and precision. And much to the credit of our orchestra they met the requirements of the conductor in almost every instance. A bad moment was experienced by the horns in the Mozart Symphony but aside from that the members of the ensemble displayed a virtuosity that surprised many listeners in the audience.

The program opened with Mozart's Symphony No. 25 in G Minor, followed by the Adagietto from Mahler's Symphony No. 5. In each of these compositions, Mr. Barbirolli excelled, reaching a peak of near perfection for this listener. A completely different mood was that of Villa-Lobos's 'Pescobrimento do Brasil', (The Discovery of Brazil). Once more Mr. Barbirolli was in complete mastery; seemingly captivated the audience and demonstrated the genuine worth of the Brazilian composer's work.

After the intermission Mr. Barbirolli and the orchestra were heard in Brahms's Symphony No. 2 in D. While appreciating Mr. Barbirolli's great talents, the Brahms was not completely satisfactory, although excellently played. A genuine ovation was given to Mr. Barbirolli at the conclusion of both the afternoon and evening performances; a most surprising demonstration for Cincinnati audiences.

American Symphony Played

For the concerts on Feb. 6 and 7 by the orchestra under Mr. Goossens, the Symphony No. 2 in B Flat Minor ('New England') by Edgar Stillman Kelley was played. Mr. Kelley, who is

in his middle eighties, was called to the stage and received the genuine approval of the audiences. The work is true to its title, following the story of the log book of Gov. Bradford, an ancestor of the composer. The work is one of grandeur and sweeping beauty displaying the artistic qualities which this composer possesses.

Mr. Goossens's Phantasy for strings in one movement, Op. 35, brought to light the superb talents of the conductor as a composer. It is well written with the motto-theme used most skillfully to bring variety to the composition. The orchestra was in good form and the work was well received.

Nathan Milstein was the soloist for the concert and proved again, if that is still necessary, that he is among the foremost artists of the violin. He was heard in the Brahms Concerto in D. Mr. Milstein gave a stunning performance of this great work, and was recalled many times. He graciously obliged with an encore.

Mr. Goossens and the orchestra played Walford Davies's 'Solemn Melody', in memory of Mrs. Florence E. Benham, executive secretary of the women's committee and a tireless worker for the Cincinnati Symphony, whose death was a great shock and loss to the community.

Going back to the programs for Jan. 30 and 31, we heard the young pianist Webster Aitken, give a good account of himself in the Mozart Concerto No. 25 in C. He played with the precision that is most necessary to good Mozart and made an excellent impression. He was called back to the stage many times and finally played the Chopin 'Raindrop' Prelude. Other works on this program included the Elgar Symphony No. 1 in A Flat, a work of such proportions as to be almost overpowering. The Smetana 'Bohemian Dance, Suite', arranged by Byrns, proved to be delightfully entertaining and closed the program in the lighter mood.

VALERIA ADLER

Marcel Hubert Plays in Texas

Among recent concert activities of Marcel Hubert were an appearance as soloist with the Waco, Tex., Symphony under the direction of Max Reiter, and a recital engagement in Gainesville, Tex.

BROWN AND KIEPURA SING IN BROOKLYN

Soprano and Tenor Give Joint Recital at Academy Under Institute Auspices

BROOKLYN, Feb. 18.—Jan Kiepura, eminent tenor, and Ann Brown, soprano of the 'Porgy and Bess' current revival, drew a capacity audience to the Brooklyn Academy of Music opera house on Feb. 11, under Institute auspices. Otto Herz was at the piano for Mr. Kiepura and Sergius Kagan for Miss Brown.

It was decidedly an event of sustained pleasure, marking the first appearance of these two singers. The program presented them only in separate solo groups, whereas it would have been additional pleasure, no doubt, to have heard at least one duet.

Miss Brown captured the listeners quickly. She has voice, appearance, personality and emotion. Especially to the fore were these attributes in her projection of exacting Lieder by Schubert, Brahms and Tchaikovsky. On the dramatic side was the vividly intense 'Voi lo sapete' from 'Cavalleria Rusticana'. Withal, a serious young artist of pronounced achievement.

Jan Kiepura has all of those qualities that go into the making of a major tenor. Plus this, he has the advantage of solid public favor. The principal arias from 'La Boheme', 'Manon', 'Tosca' and 'Carmen' found him in his true estate as operatic tenor par excellence.

There were songs, too, in various languages, revealing unusual versatility in their delivery and expressiveness of text and melodic line.

FELIX DEYO

CLEVELAND ORCHESTRA IN NEWARK CONCERT

Kern's 'Scenario' Delights as Novelty—Children Attend Matinee Performance

NEWARK, N. J., Feb. 17.—Artur Rodzinski's performance of the Kern 'Scenario from Show Boat' with the Cleveland Orchestra was a matter of great delight to a vast audience in the Mosque Theater on Feb. 9. The familiar melodies and the folk spirit of the score exercised strong appeal. The overture to Weber's 'Euryanthe', Tchaikovsky's Fifth Symphony and excerpts from Mendelssohn's 'Midsummer Night's Dream' completed the program.

In the afternoon the Mosque was the scene of a children's concert by the Cleveland Orchestra. As usual, the performance was completely sold out in advance.

The Griffith Music Foundation has announced a special performance, outside of its regular series, by Yehudi Menuhin on March 23. The Fifth Anniversary Major Concert Series also has been announced: Ballet Theater, Nov. 11; Marian Anderson, Dec. 9; Primrose Quartet, Jan. 13; Jascha Heifetz, Feb. 24; and Vladimir Horowitz, March 24.

P. G.

Roth Quartet Plays in Ann Arbor

ANN ARBOR, MICH., Feb. 20.—The Second Annual Chamber Music Festival presented by the University Musical Society in the beautiful Rackham Auditorium at the University of Michigan, proved to be an outstanding artistic success. Feri Roth and his asso-

ciates, Rachmael Weinstock, Oliver Edel, and Julius Shaier, gave three programs on Friday evening and Saturday afternoon and evening, Jan. 23 and 24. Works by the following composers were played: Haydn, Ravel, Schumann, Tchaikovsky, Boccherini, Mozart, Roy Harris, and Beethoven.

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NINO MARTINI

HELEN TRAUBEL

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Philadelphia

(Continued from page 13)

Franklin Institute, Guy Marriner, pianist, discussed Polish composers and interpreted Chopin's twenty-four Preludes and other music on Feb. 8, the calendar also enumerated a performance of Leo Sowerby's 'Forsaken of Man' under Alexander McCurdy's direction at the Second Presbyterian Church. A Wanamaker Store concert on Feb. 11 with Henri Elkan conducting featured Margaret Martin, soprano, and Donald Coker, tenor. A Duo Music Club meeting and concert on Feb. 12, Mrs. Lewis Janes Howell presiding, presented Agnes Clune Quinlan in a talk on 'Women, Love, and Music' and several club members and guest-artists.

An interesting and varied list of compositions by contemporary Philadelphians was offered at a Twentieth Century Music Group concert at the Cosmopolitan Club on Feb. 13. A string quartet by Vincet Persichetti headed the bill and was well served by Rafael Druian and Broadus Erle, violins; Leonard Prantz, viola, and Thomas Elmer, 'cello. There followed a group of songs by Romeo F. Cascarino, voiced by Barbara Troxell, soprano, with the composer at the piano, after which Jeanne Behrend contributed her ingratiating piano suite, 'From Dawn to Dusk'. The penultimate work was Isadore Freed's 'Postscripts' by an ensemble of women's voices directed by Joseph Levine. Arthur Cohn provided a sonorous finale with his 'Music for Brass', leading the performance which

engaged an ensemble of five trumpets and three trombones.

On Feb. 13 and 14 Letitia Radcliffe Harris and Dorothea Nebe Lange, duo-pianists, and Peggy Oppenheimer, dancer, appeared in Plays and Players Auditorium and on Feb. 15 the Philadelphia Chapter of the American Musicological Society, Dr. Otto Albrecht, president, assembled for an illustrated lecture by Paul Nettl on 'Viennese Baroque Dance Music', and Franck's 'Mass in A' was given at the First Baptist Church with Walter Baker, conductor; Brenda Lewis, David Jenkins, and Joseph Luts, soloists; instrumentalists from the Philadelphia Orchestra, and Claribel Thomson, organist.

Kincaid Appears for Club

William Kincaid, principal flutist of the Philadelphia Orchestra, was acclaimed at a Matinee Musical Club concert in the Bellevue-Stratford ballroom on Feb. 17, disclosing mastery in Bach's B Minor Suite with support by the club orchestra, Ben Stad conducting, and a round of solo pieces, Vladimir Sokoloff at the piano. The event also featured Nenette Marchand, soprano, in songs and arias, and Anna Burstein-Bieler, pianist, in numbers by Scarlatti and Brahms.

Piano pieces, vocal numbers, and chamber-music by George F. Boyle were prominent on a program sponsored by the Boyle Society for the benefit of the American Red Cross War Fund in the Academy of Music Foyer on Feb. 18. Booked, as pianists, were Mr. Boyle and his wife, Pearl Boyle; Robert Eckles, baritone, and a quartet consisting of Frank Constanzo and Jacob Stahl, violins, Erwin Groer, viola,

and Thomas Elmer, 'cello, the ensemble with Mr. Boyle furnishing Schumann's E Flat Quintet as one of the highlights. The same evening Frances Watkins, soprano of the Philadelphia Opera Company, and Jess Walters, bass-baritone of the New Opera Company of New York, were starred at a Wanamaker Store concert, Henri Elkan directing, and at Town Hall Serge Jaroff and his Don Cossacks.

BUDAPEST QUARTET PLAYS AT UNIVERSITY

Leads Busy Round of Varied Recital and Choral Concert Events

PHILADELPHIA, Feb. 3.—To the resounding plaudits of a large audience, the Budapest String Quartet at the University of Pennsylvania Museum on Jan. 29 brilliantly manifested superlative standards in ensemble playing and securely maintained its fame as one of the world's prime chamber-music groups. The program contained Purcell's 'Chaconne', Mozart's Adagio and Fugue in C Minor, Beethoven's Quartet in B Flat, Op. 18, No. 6, and Reger's Quartet in E Flat, Op. 109. The concert, under auspices of the local Chamber Music Society, marked the organization's first appearance in Philadelphia.

An unusual Philadelphia Forum musical event on Jan. 28 at the Academy of Music presented for the first time here Elsie Houston, Brazilian soprano, and Arthur Whittemore and Jack Lowe, duo-pianists. Of exceptional interest were Miss Houston's telling interpretations of Brazilian and other Latin-American songs, in some of which she was accompanied by Pablo Miquel and in others by Messrs. Whittemore and Lowe, who in their own groups proved an excellent team. On the same date, Frances Greer, soprano, and Robert Gay, baritone, were featured artists at a Wanamaker Store concert, Henri Elkan conducting.

Jan. 25 brought a recital by Joseph Kotzin, baritone, and Herman Weinberg, pianist, at the Settlement Music School, and Jan. 22 saw the debut of the Phil-Art Trio under Emma Feldman's management at the Academy of Music Foyer. Performing were Helen Berlin, violin; Emil Folgmann, 'cello, and Ralph Berkowitz, piano, the last substituting for the ensemble's regular pianist, Josef Wissow, indisposed by illness. The bill enumerated Beethoven's Trio in B Flat, Op. 11; Walter Piston's Trio—given a local premiere and evincing substantial craftsmanship and ordering of material—and Tchaikovsky's Trio in A Minor, Op. 50. Another Jan. 22 booking placed the Guild Singers, Isadore Freed conducting, at the Tyler School of Fine Arts of Temple University with a schedule of Brazilian and other American music and an address by Mr. Freed, "Is There a New World Center for Music?"

Thomson Lectures on Opera

Virgil Thomson, composer and music critic for the New York *Herald-Tribune*, expatiated on the genesis and writing of 'Four Saints in Three Acts' and vocally and pianistically illustrated the score at the Philadelphia Art Alliance on Jan. 21, the evening also affording a concert by the Fortnightly Club at the Academy of Music with Henry Gordon Thunder directing and Florence Manning, soprano, and other soloists. The day included a meeting of the Philadelphia Music Teachers Forum with Allison R.

Drake of the Philadelphia Conservatory of Music piano faculty as speaker.

At the Bellevue-Stratford on Jan. 20, a Matinee Musical Club concert enlisted the club chorus, Harry A. Sykes conducting; Virginia Duffey Pleasants, pianist; Barbara Thorne, soprano, and Virginia and Mary Drane, duo-pianists.

Lucie Bigelow Rosen, thereminist, assisted by Frank Chatterton at the piano, was heard at the Academy of Music Foyer under Emma Feldman's management, the recital furnishing examples of the electrical instrument's resources and Mrs. Rosen's skill in their use.

WPA AND YOUTH ORCHESTRAS HEARD

Several Soloists and Guest Conductor Contribute to Symphonic Fare

PHILADELPHIA, Feb. 16.—Continuing its Sunday afternoon concerts at the University of Pennsylvania, the Pennsylvania WPA Symphony, with Guglielmo Sabatini conducting, played at Irvine Auditorium on Feb. 8. Jesse J. Tryon, young violinist of Burlington, N. J., gave an admirable account of his executive and tonal qualifications as soloist in Beethoven's Concerto.

Another soloist was Cynthia Rose, young and personable New York soprano, who disclosed a supple and very pleasing voice and a more-than-agreeable musical taste in excerpts from Mozart's 'Le Nozze di Figaro'.

Mr. Sabatini and his associates provided well-balanced accompaniments and rendered fine service to the surrounding bill which included Beethoven's 'Prometheus' overture; the waltzes from Strauss; 'Der Rosenkavalier', and Mr. Sabatini's 'Poemetto Autunnale'.

In the same hall on Feb. 15 the orchestra had Dr. Fritz Kurzweil as guest conductor and piano soloist. A resident of Philadelphia since coming from Vienna some years ago, Dr. Kurzweil reaffirmed the excellence of his powers and the stable and thorough musicianship shown in previous appearances here. In Mozart's piano Concerto No. 24, in C Minor, he fulfilled successfully the double role of leader and soloist.

He directed a satisfying and informed interpretation of Beethoven's C Minor Symphony; an enjoyable publication of the suite from Walter Piston's 'The Incredible Flutist', the music, heard for the first time in Philadelphia, gaining a hearty reception, and the overture to Wolf-Ferrari's 'Secret of Suzanne'. He also guided the accompaniments for Manfred Lewandowski, baritone. A former European artist now living in this city, Mr. Lewandowski sang 'It Is Enough' from Mendelssohn's 'Elijah' and 'An jenem Tag' from Marschner's 'Hans Heiling'.

The National Youth Administration Orchestra of Philadelphia under the leadership of Louis Vyner offered a concert in Goodhart Hall of Bryn Mawr College on Feb. 4, conductor and instrumentalists playing for a very appreciative audience.

At Irvine Auditorium on Feb. 11, in the course of a series of recitals and concerts under the auspices of the School of Fine Arts and the music department of the University of Pennsylvania, there was a program by the orchestra of the Symphony Club, William Happich conducting. A highlight was John Christian Bach's piano Concerto No. 4, in B Flat, with Virginia Duffey Pleasants, as soloist.

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CLEVELAND ARTISTS APPEAR IN RECITALS

Music School Settlement and
Institute Sponsor Events—
Goldovsky Lectures

CLEVELAND, Feb. 20.—On Feb. 2, at the Music School Settlement, there was a most enjoyable recital by Frederick Lake, baritone, with Walter Hansen at the piano, and Marian King Weaver, pianist, with Ilona Frankel at the second piano. Songs by Brahms, beautifully interpreted, were followed by a group of piano works, including Schubert, Schumann, Debussy and Milhaud, by Mrs. Weaver. Mr. Lake continued with a group of songs by Arne, Mozart, Purcell, Hageman, Morley, Walter Hansen giving his usual perfect support at the piano. The program closed with the Beethoven Concerto No. 4 in G, the Allegro moderato played by Marian Weaver and Ilona Frankel.

At The Institute of Music, on Feb. 4 a voice recital of rare charm was given by Elizabeth Stoeckler, soprano and Walter Huffman, tenor, Lawrence Stevens at the piano; all are faculty members. Songs by Haydn, Bax, Schumann, Honegger, Stravinsky, Mozart, Debussy and Stevens were given as solo or duet.

On Feb. 6, Boris Goldovsky gave a most entertaining talk on 'Italian Opera Composers of the early Nineteenth Century', illustrating largely from Donizetti, Rossini and Bellini. Racy comment, apt description and illuminating illustrations all combined to make this an hour of education and entertainment. On Jan. 30, a Lecture-Recital, 'Invitation to the Waltz', was given by Mr. Goldovsky, for a group of friends of Grace Hospital, in the Higbee Auditorium.

The Fortnightly Musical Club presented two artists on Feb. 3 in Steinway Hall. A new-comer to this city, Mildred Eyman possesses a coloratura soprano of limpid quality and bird-like charm. A group of songs by Cimara, Donaudy, LaForge and Schubert with the able assistance of Ben Burt at the piano provided a range of style which proved Mrs. Eyman to be an artist of first rank and a valuable acquisition for Cleveland musical circles. The violinist, Eugen Shepherd, scholarship winner of the Club, gave a performance of high quality, with Sara Hammerschmitt at the piano. Works of Beethoven, Saint-Saëns, Ravel and Kreisler, also a composition of his own, Fantasy in D, provided a varied and enjoyable program.

Mildred Eyman closed the afternoon performance with the Alleluja of Mozart, followed by three operatic Arias of Verdi, Bizet and Thomas, scenes from 'La Traviata', 'Carmen' and 'Mignon'.
WILMA HUNING

Elmer Bernstein Wins in Contest

Elmer Bernstein, eighteen-year-old student at the Chatham Square Music School, was declared winner in a recent contest among students of composition at the school for the best short work for

viola. The prize work, 'Meditation', was played by Emanuel Vardi at his recent Town Hall recital.

RODZINSKI OFFERS NEW SCHUMAN WORK

Cleveland Orchestra Plays His
Fourth Symphony—Rose and
Rubinstein Are Soloists

CLEVELAND, O. Feb. 20.—On Jan. 22 and 24, the Cleveland Orchestra, Dr. Artur Rodzinski conducting, gave a program which ranged from Weber to William Schuman. The soloist was Leonard Rose, 'cellist and artist of highest rank, who is at present first chair man in the 'cello section of the Cleveland Orchestra. Playing so exquisite and inspired, so faultless in all the difficult requirements of a masterpiece such as the Concerto in A Minor of Robert Schumann, is rarely heard today.

The first performance anywhere of the Symphony No. 4 of William Howard Schuman was given at these concerts; and interesting work, and one to be heard again to be more fully appreciated. The program included also the Overture to 'Der Freischütz', Liszt's Legend, 'St. Francis's Sermon to the Birds', and the 'Dance of the Seven Veils', from the opera 'Salome' of Richard Strauss.

Rubinstein Welcomed

On Jan. 29 and 31, the Orchestra, with Artur Rodzinski as soloist, Dr. Rodzinski conducting, gave a splendid performance of the Symphonie Concertante for piano and orchestra, Op. 60, by Szymanowski. This music, dedicated to the pianist and interpreted by his fellow-countrymen was given full rein in inspiration and realization of the fervor and exaltation of the Polish spirit. Earlier in the program Rubinstein gave a robust and exhilarating performance of the Chopin Concerto for piano, No. 1, in E Minor, Op. 11. The program opened with the Overture, 'The Hebrides', Op. 26, by Mendelssohn. The program was brought to an exciting close by the 'Spanish Capriccio', Op. 34 of Rimsky-Korsakoff. The orchestra was in fine form.

On Feb. 1, the Cleveland Women's Orchestra gave a program of great interest, conducted by Hyman Schandler. Opening with the 'Phedre Overture' of Massenet, the program continued with an excellent performance of the Lalo 'Symphonie Espagnole', Op. 21, with Jerome Gross, excellent violinist, as soloist. A novelty came next, the first performance here of 'The Story of Ferdinand' by Herbert Haufrecht, former Cleveland, the narrator being Noel Leslie, well-known actor of the Playhouse. Well designed and excellently performed, the novelty won a well-deserved, enthusiastic response. The program closed with a brisk performance of Tchaikovsky's 'Nut-Cracker Suite'. This concert was sponsored by the Society of Collectors Inc., for the benefit of Dunham Tavern, famous Cleveland landmark, dating from the 1830s, which is now preserved and supported by this Society.

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New York Concerts

(Continued from page 14)

the aria from 'La Juive' and 'La Donna è Mobile' from 'Rigoletto'.

Miss Giannini seems to have done some interesting things with her upper voice which sounded better focused and more suave in quality than ever before. Her singing neared the apex of excellence. Her Brahms songs were given with clear understanding of the various styles of the compositions and with lovely tone added, they were highly satisfactory. Her interesting presentation of her brother's arrangements of Italian folk songs recalled the furor she created with similar music in the same auditorium at her hurried debut with the Schola Cantorum. But the singer has come a long way since then! As encores she sang 'Pace! Pace!' from 'La Forza del Destino' and the Habanera from 'Carmen', both excellently. The two singers added the duet from Act I of 'Tosca' following the item from 'Cavalleria Rusticana'. It was an interesting evening of fine singing.

Vivienne Simon, Soprano (Debut)

Although Miss Simon had been heard in operatic productions at the Juilliard School, this was her first concert appearance, made in the Carnegie Chamber Music Hall on the evening of Feb. 4. Confining herself exclusively to songs, the young artist offered two groups in English, one in German and one in French. The voice itself is an agreeable one best in its mid-scale, and the singer has both personality and interpretative ability. Unfortunately the high voice is not produced to its best advantage. Two Haydn songs were agreeably given and Schumann's simple 'Marienwürmchen' and 'Der Nussbaum' were effective. Of the French group, not especially well chosen, Fauré's 'Clair de Lune' was the best. Miss Simon has definite possibilities.

Gerald Tracy, Pianist

Town Hall, Feb. 7, afternoon:

Toccata in D Major.....Bach
Sonata in E Flat, Op. 81a ('Les adieux').....Beethoven
Twenty-four Preludes.....Chopin
'La puerta del vino'; 'Les fees sont d'exquises danseuses'; 'La terrasse des audiences du clair de lune'; 'Ondine'; 'Feux d'artifice'.....Debussy

Clean finger articulation, clear structural thinking and a prevailing refinement of style characterized the playing of Gerald Tracy at this recital, his sixth Town Hall appearance to date. His tone, too, was of a predominantly pleasing quality and the presence of an essentially musical nature was at all times felt by his listeners.

With all these assets the effectiveness of the performance of the Bach, Beethoven and Chopin works was handicapped by a somewhat too impersonal attitude towards the music. It was when he reached the Debussy group that Mr. Tracy revealed him-



Vivienne Simon



Edward Vito



Gerald Tracy



Ora Hyde



Anton Rovinsky



Louise Doschek

self as completely identified with the spirit of the music and communicatively personal.

Here his imagination, which had not convincingly plumbed the emotional depths of the 'Les Adieux' sonata or the more intimately searching of the Chopin preludes, became vividly enkindled, with the result that a tangible mood was creatively and subtly projected in each of the adroitly colored and sensitively treated first four pieces of the group, while the 'Fireworks' was invested with a virtuosic fire and sweep that had not been sufficiently in evidence in the more brilliant of the Chopin preludes. Of the Chopin pieces it was the more lyric ones that were interpretatively the most persuasive. The sizable audience manifestly enjoyed the pianist's work, especially his Debussy playing, and demanded extra numbers at the end.

Edward Vito, Harpist (Debut)

Edward Vito, solo harpist of the NBC Symphony, made his New York recital debut in Town Hall on the evening of Feb. 5 with the assistance of John Wummer, flutist, and Earl Wild, pianist. The program was made up of arrangements, original works for harp, and ensemble compositions. Mr. Vito's opening group comprised Pierné's Impromptu-Caprice, Bach's Prelude in E Flat Minor from 'The Well-Tempered Clavier' and Prelude from the Partita in G Major, a Handel Passacaglia, and the opening movement from Mozart's Piano Sonata in C Major. A deftly-wrought Sonata for flute and harp by Adrian Schaposhnikow followed, in a first performance. Composed in the style of Debussy, it was pleasing if unoriginal, and the two artists played it with delightful nuance. The rest of the program included works by Roger-Ducasse, Mr. Vito, Zabel, Pierné, Falla, Debussy, Prokofieff and Moskowski. Mr. Vito proved himself a brilliant technician and both Mr. Wummer and Mr. Wild contributed to the success of the evening.

Ora Hyde, Soprano (Debut)

Ora Hyde, dramatic soprano, made her New York debut in the Town Hall on the afternoon of Feb. 3, presenting a program that would have given pause to a singer of long experience. Beginning with two works by Purcell, the singer went on to 'Abscheulicher!' from 'Fidelio', a group by Schubert and Strauss, which ended with an aria from an opera, 'Caesar and Cleopatra' by George Berg. There were other songs by Mr. Berg accompanied by him, two by Eric Zardo, who acted in like capacity, and works by Fay Foster, Respighi, Chabrier, Arensky and, as a closing number, the Liebestod from 'Tristan und Isolde'. Miss Hyde displayed a good voice of considerable potentialities, also a sense of style, though there were some vocal faults that might be corrected to the advantage of her natural abilities. The accompanist was Arpad Sandor.

Anton Rovinsky, Pianist

Town Hall, Feb. 8, evening:

Ballade in D Minor, Op. 10, No. 1; Rhapsodie in G Minor, Op. 79, No. 2.....Brahms
Fantasia in D Minor.....Mozart
Organ Prelude and Fugue in A Minor.....Bach-Liszt

Sonata in E Major, Op. 109.....Beethoven
Sonatine.....Ravel
'Fête de village'.....D'Indy
'Reflets dans l'eau'.....Debussy
Sonata No. 5.....Scriabin
'In the Inn' (a potpourri).....Charles Ives
'Allegro Barbaro'.....Bartok
'The Volga' (a phantasy).....Rovinsky
'Berceuse' and 'Disenchantment', from 'The Firebird'.....Stravinsky

Mr. Rovinsky, who had not played here in recital in several seasons, was heard by

a responsive audience on his reappearance, when, as in the past, he made his deepest impression in compositions of the later schools. Taus, Scriabin's fifth Sonata was played in a conspicuously well-integrated manner, while d'Indy's briefer 'Fête de village' received a vital and pictorial performance, as did Bartok's 'Allegro Barbaro', albeit the pianist has played it with more barbaric intensity on previous occasions. Ravel's Sonatine, too, after an unsteady start, proved to be one of the works in which he was heard to the best advantage.

While Beethoven's Op. 109 was conceived in rather too Chopinesque a spirit, the recitalist's tone was of more consistently pleasing quality throughout this work than in other places, where it was frequently too strenuously driven and, in consequence, took on a certain hardness. The opening Brahms numbers were affected by natural initial nervousness, the Ballade, based on the border ballad 'Edward', being played without much reference to the gruesome implications of its source of inspiration, and the Rhapsody being somewhat casually treated.

The Mozart Fantasia was invested with a gentle charm notwithstanding an excessive use of the 'soft' pedal, while, as for the Bach-Liszt transcription, the pianist's technical facility proved entirely adequate for smooth negotiation of its tricky passages. It was employed in an essentially Lisztian manner, although a more realistically suggested organ tone would have stressed the Bach origin of the work to greater advantage.

Mieczyslaw Horszowski, Pianist, and Doda Conrad, Bass

Town Hall, Feb. 9, evening:

Twenty-four Preludes, Op. 28, for piano—Chopin
'The Winter Journey', song cycle....Schubert

This joint concert, designated as a "chamber music duo for voice and piano", had been projected for a November date, but as Mr. Horszowski, a Polish pianist who has played extensively in Europe, was unable to reach New York from Brazil in time, Mr. Conrad converted the program for that occasion into a song recital, with the assistance of a different pianist.

The outstanding feature of this concert was Mr. Horszowski's playing of the accompaniments to the Schubert songs, which was noteworthy for sympathetic insight and artistic finesse. His performance of the complete set of Chopin preludes previously had been marked by facile technique and an intelligent employment of colorful effects and, at the same time, by stilted rhythmical treatment and insufficient response to the essential Chopin spirit. He was obviously much more authoritatively on rapport with Schubert. His playing of the preludes, however, evoked much applause.

Mr. Conrad's projection of the 'Winter Journey' cycle was handicapped by the same basic faults of inadequate schooling in tone production and external approach to the songs as had been noted at his previous concert.

Louise Doschek, Pianist

Town Hall, Feb. 10, afternoon:

Sonata No. 3 in F Minor, Op. 5.....Brahms
'Gaspard de la Nuit': 'Ondine'; 'Le Gibet'; 'Scarbo'.....Ravel
Three Etudes, Op. 25, Nos. 6 and 5 and Op. 10, No. 7; Ballade, Op. 23.....Chopin
'Pour le Piano': Prelude, Sarabande, Toccata.....Debussy

This was a New York debut as a solo recitalist for Mrs. Doschek, though she had appeared last season with her husband, Anton Doschek, violinist, using her maiden name, Mary Piaff. Mrs. Doschek com-

mands a bigness of tone which is becoming fairly unusual among pianists these days, emphasis being directed more to speed, percussiveness, feats of technical agility and other factors. And the same relaxation which enabled her to produce a large volume of sound from the instrument without pounding it also resulted in a pianissimo tone of exceptionally fine quality. Her performances were, furthermore, always intelligent and musically perceptive. They did not always rise above the level of competence, but there was much in the recital to enjoy.

She captured the romantic nostalgia with which Brahms's F Minor is filled very successfully, but its heroic flights were beyond her, and her playing of several passages betrayed technical insecurity. It was in the andante that her tonal sensitivity and sense of phrase were most appealingly revealed. To follow this mighty sonata with Ravel's 'Gaspard de la Nuit', one of the most exacting works of the modern repertoire, required a degree of intrepidity. But Mrs. Doschek played this scintillant and elusive music very creditably, though it was in the Chopin works which followed that she was really effective.

Maria Maximovitch, Soprano

Assisted by Maurice Abravanel, lecturer. Gibner King, at the piano. Carnegie Chamber Music Hall, Feb. 5, afternoon:

'La Mort d'Ophélie'; 'Villanelle'.....Berlioz
'Le Soir'.....Gounod
'Adieu de l'Hotesse Arabe'.....Bizet
'Nocturne'.....Franck
'Oraison'.....Chausson
'L'Invitation au Voyage'.....Duparc
'Villanelle des Petits Canards'.....Chabrier
'Les Berceaux'.....Fauré
'Il pleure dans mon coeur'; 'La Grotte'.....Debussy
'Sainte'; 'La flûte enchantée'.....Ravel
'Le Petit Cheval'.....Severac
'Chant de Forgeron'.....Milhaud
'Une Coquille Vide'.....Poulenc
'L'Aldieu'; 'Les Cloches'.....Honegger

This was one of the most interesting programs in the series of lecture recitals on the art song of various nations which Ma-

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New York Concerts

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ria Maximovitch is giving with the assistance of lecturers. Thanks to her extraordinary versatility as an interpreter and to her musicianship, Mme. Maximovitch has been able to give convincing performances of songs which grew out of utterly diverse traditions. Few, indeed, are the singers today who would have the intelligence or the ability to emulate her in expanding the current repertoire. Mr. Abraham traced the development of the French song in his comments. And Mme. Maximovitch sang with the imagination and dramatic power which have characterized her previous recitals in the series. R.

Signe Sandstrom, Cellist

Signe Sandström, a young Springfield, Mass., cellist, who was first heard here in recital last season, returned to Town Hall for a second recital on the evening of Feb. 10. Her program contained the Suite in B Minor by Handel, Bach's Suite in G Major for cello alone, Jean Huré's Sonata in F Sharp Minor, the Schumann 'Phantasie Pieces', Op. 73, a Menuet by Debussy, the Falla-Kochanski 'Pantomime', a new Recitative and Sicilienne by the Armenian-American, Anis Fuleihan, and an Allegro Spirituoso Sennallé.

In presenting this program the young player displayed commendable technical resources and an intelligent approach to the music of the major works without, however, conveying its essence very convincingly. That this was undoubtedly due to some extent, at any rate, to the handicap of nervousness was indicated by the fact that when she reached the final group her



Signe Sandstrom



Vytautas Bacevicius



Elsie Houston



Emanuel Vardi

tone, which had been dry and even rough at times, became much warmer and more sensitive and her playing in general much more vital and colorful.

Artistic and temperamental resources that had scarcely been adumbrated previously were permitted a notable revelation in the Kochanski transcription of the Falla 'Pantomime' and were demonstrated even more strikingly in the Fuleihan work, receiving its first performance, which earned for the recitalist her greatest reward of the evening in enthusiastic applause. Erich-Itor Kahn was the efficient collaborator at the piano. C.

Vytautas Bacevicius, Pianist

Carnegie Hall, Feb. 11, evening:

Fantasia and Fugue on 'B-A-C-H'.....Liszt
Etude in F Minor; Ballade in A Flat;
Valse in C Sharp Minor; Polonaise in a Flat.....Chopin
'In Lithuania', from Second Sonata, J. Gruodis
Prelude in G Minor.....Rachmaninoff
Sonatine.....Ravel
Three Preludes, Op. 11.....Scriabin
Two Grotesques, Op. 20; Moderato and Allegro vivace.....Bacevicius
Sonata No. 5, Op. 38, Part II.....Prokofiev
Three Dances on Hebrew Themes.....A. Krein
Three 'Dances fantastiques'.....Shostakovich
Danse.....Tcherepnine

Vytautas Bacevicius, a Lithuanian pianist who was first heard here last season, was greeted at his second Carnegie Hall recital by a sizable audience, composed to a predominating degree of compatriots by either birth or descent.

The program arranged for this concert was one that touched on many schools and the pianist traversed it with the poise and easy assurance of the experienced performer. The qualities he had disclosed on his debut appearance a year ago were again characteristic of his playing on this occasion, when, as was the case before, he was most completely convincing in his delivery of his own compositions and other contemporary works.

The recitalist's handling of the more standard compositions in the list was weakened by rhythmic instability, lack of technical clarity and somewhat erratic treatment in general. The impression was created that a certain glibness had discouraged adequate penetration of the spirit of the music and that a more analytical approach to the problems of tone production would have enhanced the effect of the performances. Much friendly applause was accorded him in the course of the evening. C.

Elsie Houston, Soprano

Pablo Miquel, accompanist. Sixth concert in Town Hall Endowment Series, Feb. 11, evening:

'The Cherry Tree' (Old English)—S. L. M. Barlow
'Complainte de St. Nicolas' (Traditional)—A. Perilhou
Air from 'Atys'.....Lully
'Margoton' (18th Century).....J. Tiersot
'Dapheneo'.....Satie
'Sur l'Herbe'.....Ravel
Three Little Songs, 'The Magpie'; 'The Raven'; 'Tchiter-Jatcher'.....Stravinsky
'Villancico'; 'El Vino'.....Nin
'Sae Arue'.....Guarnieri
'Berimbao'.....Ovalle
'Toada pra Voce'.....Fernandez
'Carreiro'.....Villa-Lobos
Tayeras'.....harm. by Gallet
'Tu Passaste por este Jardim'—harm. by Villa-Lobos
'Danza de Caboclo'.....harm. by Tavares
'Ena Mokoce ce Maka'.....harm. by Villa-Lobos
'E Oro So'.....harm. by Elsie Houston
Four Magic Themes from Candombe (Brazilian 'Voodoo') with percussion accompaniment.

Miss Houston is an artistic law unto herself. At times her singing resembles that of Yvette Guilbert, approximates it, almost,

and she is at her best in folk songs and numbers highly descriptive or anecdotal in character. Obvious nervousness, perhaps the burden of substituting for another singer, militated against her in her opening piece and the air from the Lully opera was somewhat out of her genre. With the Satie, however, she definitely took hold of her audience. The Ravel and the two Stravinsky children's songs were admirably done. The Brazilian folk songs were delightful, especially one with a vocal glissando down two octaves and reminding one of a falling sky-rocket. The babbling song imitating a frog, sung with incredible speed, had to be repeated. The Voodoo songs were accompanied by Miss Houston herself on a hand drum. These were remarkable, sung in a de-sexed voice that might have been that of a man or woman. They brought a storm of applause. The singer made numerous explanations of her numbers. H.

Emanuel Vardi, Violist

Vivian Rivkin, at the piano. Town Hall, Feb. 13, evening:

Sonata No. 2, in D Major.....J. S. Bach
Sonata in F Major, Op. 11, No. 4.....Hindemith
Song and Dance.....Carlton Cooley
'Meditation'.....Elmer Bernstein
Fantasia.....Michel Gusikoff
'Blues': Prelude and Fugue—Herbert Haufrecht
'Suite populaire Espagnole'.....Falla
Two Caprices, in E Minor and C Major—Marius Vitetta

Viola recitals are rare occurrences and viola recitals of such a rewarding character as this one given by the NBC Symphony violist, Emanuel Vardi, are still rarer. Sound musicianship and keen artistic sensitivity were backed up by finely polished playing from the technical standpoint and a notably comprehensive command of tone readily adaptable to the style of each composition taken in hand.

It is true that the Bach sonata, originally written for viola da gamba and a keyboard instrument, did not come off as well as the violist obviously had planned, but that would seem to have been due in large measure, at any rate, to his piano associate's lack of the required tonal texture and feeling for the music. But in the subsequent works, with which Miss Rivkin was obviously more in sympathy, and in which she consequently gave him much more expert support, Mr. Vardi was unhampered in realizing his excellently planned and well-thought-through intentions. The difference in the resultant effect was immediately apparent in the Hindemith sonata, one of the composer's earlier and less objective works, which was played with compelling warmth of color and feeling.

The most popular success of the evening was made with the Gusikoff Fantasia, an eminently grateful piece conceived along traditional lines, which cried out for its orchestral accompaniment. It and the Carlton Cooley Song and Dance, written in more sophisticated harmonic language, were the two most important works in the group of four by American composers, and the opportunities they afforded the soloist to exploit the resources of the viola exhaustively were turned to impressive account by Mr. Vardi with brilliant results. The derivative and rather unmeditative Bernstein 'Meditation', which won the prize in a contest for viola compositions instituted by the Chatham Square Music School recently, and the Haufrecht 'Blues' prelude and fugue were of more attenuated musical substance.

The arrangements of Falla songs and the two Vitetta caprices were made es-

pecially noteworthy by Mr. Vardi's vivid and imaginative treatment of them and evoked further enthusiastic applause. C.

Lotte Lehmann, Soprano

Paul Ulanowsky at the piano. New Friends of Music Series. Town Hall, Feb. 8, afternoon:

Song Cycle: 'Die Schöne Müllerin'.....Schubert
'Das Wandern'; 'Wohnen?'; 'Halt!'; 'Danksagung an den Bach'; 'Am Feierabend'; 'Der Neugierige'; 'Ungeduld'; 'Morgengruss'; 'Des Müllers Blumen'; 'Tränenregen'; 'Mein!'; 'Pause'; 'Mit dem grünen Laub'; 'Der Jäger'; 'Eifersucht und Stolz'; 'Die liebe Farbe'; 'Die böse Farbe'; 'Trockene Blumen'; 'Der Müller und der Bach'; 'Des Baches Wiegenlied'.

With the incomparable Lotte Lehmann as interpreter, any cycle of Lieder is bound to be an experience which no listener will forget. At this particular recital everything was at its best. Mme. Lehmann was in fine voice and she sang with a consistent mastery of her resources which she sometimes oversteps for dramatic reasons. And Mr. Ulanowsky's piano playing was worthy of her singing, than which there could be no higher praise.

Schubert's genius accomplished one of its most amazing feats in transmuting Wilhelm Müller's clumsy verse into a great poetic tragedy in music. All of the turgid sentimentality of the text is burned away by the composer's passionate sincerity, and what we have left is the eternal tragedy of love and despair. One can never cease to

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New York Concerts

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marvel at the subtlety of feeling in such songs as 'Des Müllers Blumen' or the 'Tränenregen'. No modern novelist, with a whole chapter at his disposal, could tell us more about the psychological reactions of the characters. And no modern actress, with all of the resources of the stage, could pierce more deeply into human experience than does Mme. Lehmann in her singing of these songs. One forgets that they were conceived for a male interpreter, for she catches every inflection of emotion and dramatic contrast.

To pick out details of vocal magic would result in a catalogue of the whole cycle, for Mme. Lehmann has made each song in it a part of herself. The 'Ungeduld' is found on many of her recital programs, but it never sounds quite so overwhelmingly exultant out of its original setting. As for the two final songs—they were a tragic consummation which made one realize anew the artistic stature of Mme. Lehmann. No wonder the audience would not let her begin for several minutes after her entrance and kept her afterwards for a long series of bows. S.

Rey De La Torre, Guitarist (Debut)

Rey de la Torre, Cuban guitarist, was heard for the first time in New York at a recital in the Town Hall on the afternoon of Feb. 14, under the auspices of the As-sociacion Cultural Inter-Americana, Inc. The program began with early pieces by the lutenists, de Milan, de Fuenllana and de Visce. A Pavane by the Seventeenth Century guitarist, Sanz, came next and arrangements of pieces by Bach and Variations on a Mozart Theme by Sor. Works and transcriptions by Falla, Broqua, Villa-Lobos, Torroba, Granados and Albeniz completed the list. Mr. de la Torre played



Nathan Milstein



Stanley Need



Maude Runyan



Rey De La Torre

expertly, though in a somewhat unicolorized style. However, an audience of size listened with interest and applauded with vigor. N.

Maude Runyan, Mezzo-soprano (Debut)

Gibner King, at the piano. Town Hall, Feb. 15, afternoon:

Aria, 'An. rendimi', from 'Mitrane',
Francesco Rossi (1645)
'L'heure de pourpre'.....Augusta Holmes
'Sapphishe Ode'; Four Songs, Nos. 1, 2, 4
and 5, from 'Zigeunerlieder'.....Brahms
Aria, 'O pretres de Baal', from
Le Prophete.....Meyerbeer
Aria, 'O Don Fatale', from
'Don Carlos'.....Verdi
'Ave Maria', from 'Das Feuerkreuz'
Max Bruch
'The Celestial Weaver'.....Granville Bantock
'The Two Sisters of Binnorie', Scottish
ballad.....Arthur Somerville
'Tehanikte' (Sioux Indian).....Traditional
'Alleluia', 17th century hymn
arr. by G. O'Connor-Morris

From the outset of this recital Mme. Runyan, an English mezzo-soprano making her debut in this city, showed the results of her extended experience at Covent Garden and on other opera stages in England in her intensely dramatic manner of singing. Hers is a flaming temperament and when her voice was used to the best advantage, as in the 'O pretres de Baal' aria from 'Le Prophete', the intensity of her singing had an irresistibly compelling power.

Mme. Runyan's voice itself is by nature a remarkable organ, of unusually wide range and with powerful and opulent top notes, and in the Meyerbeer aria she covered the lower tones with a velvety richness that elsewhere she too frequently stripped from them by keeping them too open and flat in quality. The voice was obviously trained along lines that developed sharply defined registers, and continued experience in using it as she has done has apparently made it habitual for her to charge the color of a phrase or even a single tone most disturbingly. One of her best achievements in the shorter numbers was her singing of the grateful Augusta Holmes song, 'L'heure de pourpre', while the succeeding 'Sapphishe Ode' of Brahms, sung throughout with a steady tone that lacked adequate support, was one of her least successful efforts.

The recital as a whole created the distinct impression that here was a singer of extraordinary endowment as to both vocal material and temperamental vitality and verve who has been the victim of somewhat vicious vocal habits, but who, as her singing of the Meyerbeer and Holmes numbers and some of the songs in her final group proved, still has it in her power to be an artist of exceptional stature if she would but root out the established faults and adhere more consistently to the artistic vision that on this occasion she too infrequently permitted to possess her completely. The audience was quick to respond to her unusual qualities. Gibner King was a sympathetic accompanist. C.

Stanley Need, Pianist (Debut)

Stanley Need, a pianist from New Haven, was heard for the first time in a New York recital at Town Hall on the evening of Feb. 16. The program he had arranged for the occasion began with the Fantasy in C Minor and an Organ Prelude in E Minor by Bach and the Siloti version of that master's violin Chaconne, and further embraced the Prelude in D Flat, the Nocturne in C Minor and the Ballade in A Flat by Chopin, the Prelude in G Sharp Minor by

Rachmaninoff, a Poeme by Scriabin and the Liszt transcription of Wagner's 'Tannhäuser' Overture.

Conspicuous in the new-comer's equipment was his command of tone of fine quality, with a singing legato of special beauty in softer passages. His approach to the piano, however, suggested that of an organist in that his effects of loudness and softness were applied in flat layers of one color at a time without variation within each layer and, consequently, without provision for nuance. A well-developed structural consciousness was in evidence in the more important works, while too deliberate tempi throughout and too inflexible rhythms were manifestations of the lack of dramatic temperament and imagination.

An unfamiliar edition of the Bach Fantasy was used in accordance with which most of the right hand part was played in octaves and a generally organesque character was given to the piece, thus embodying a conception differing radically from that commonly ascribed to it. It was interesting to hear the Siloti arrangement of the Chaconne, though it seems unlikely ever to supersede the Busoni version in general favor. C.

Francis Flanagan, Violinist

Francis Flanagan, violinist, followed up his debut appearance of last season with a second recital at Town Hall on the evening of Feb. 7. The program he chose for this occasion consisted of a Franko transcription of a Bach Arioso, the Handel Sonata No. 4 in D Major, Mozart's Concerto in G Major, Schubert's extended Duo in A Major for violin and piano, and a group of shorter pieces, the Praeludium and Allegro by Kreisler, the 'Love Song' of Josef Suk, 'The Little White Donkey' by Ibert, the Rachmaninoff-Kreisler 'Margarite' and the 'Guitarre' by Moszkowski-Sarasate.

The recitalist once more revealed the possession of substantial assets of well-founded musicianship and a well-developed technique, and in general he played with a good sense of style and a feeling for effective dynamics, if with no great temperamental impetus or a very exhaustive searching of the soul of the music. It was sincere and straightforward playing, though without any pronounced enkindling quality, and the audience was appreciative and cordially applaudive. Elmer Kinsman was a sympathetic collaborator at the piano. C.

Nathan Milstein, Violinist

Paul Berl, at the piano. Carnegie Hall, Feb. 17, evening:

Sonata in A Minor.....Tartini
Chaconne.....Bach
Sonata No. 9 in A, Op. 47 ('Kreutzer')
Beethoven
Concerto in G Minor.....Bruch
Fantasy on Themes from Bizet's 'Carmen'
Sarasate

When Mr. Milstein is in the mood, he can play with a transcendent virtuosity which has an artistic effect upon the listener comparable to that of the Indian rope trick in a humbler sphere. One asks oneself how it is possible, and yet one heard it happen. Of such an order was his performance of the Sarasate Fantasy on themes from 'Carmen' with which this recital concluded. The music is old-fashioned in style; the day of the pot-pourri on operatic themes is, or should be, over. But there was more than dexterity in the violinist's treatment of it. He played it with the savage rhythmic intensity, the fascinat-

ing change of color and the melodic warmth of the opera itself. And the harmonics which had caused him trouble earlier in the recital scattered like sparks, in this final burst of glory.

The other high point of the recital was a stirring performance of Bach's Chaconne, in which the architecture of the work was clearly revealed. For once, technical virtuosity served a noble purpose. The same could not be said, however, of Mr. Milstein's playing of the 'Kreutzer' Sonata. In the first place, this sonata absolutely requires a pianist of equal rank with the violinist for a satisfactory performance, and in the second place, one might have assumed, from the way Mr. Milstein played it, that it was a violin concerto. He dashed through the first movement at lightning speed, missing half of the inflections of the music, and his interpretation of the andante was superficial. Only in the headlong finale was he really compelling, and even there one missed certain essential contrasts of mood. Apparently the virtuosic mood was in the ascendant, for the Bruch concerto was quite another story. He vitalized its faded measures so that it was actually exciting to listen to, in spite of Mr. Berl's unmerciful pounding of the piano. S.

League of Composers Presents Excerpts from Films

One of the most enjoyable programs offered by the League of Composers this year was an evening of excerpts from fiction films with scores by leading American composers, at the Museum of Modern Art on Feb. 8. Aaron Copland was the commentator, and his telling and delightful remarks added greatly to the enjoyment of the evening. Scenes were shown from 'The General Died at Dawn', with music by Werner Janssen (1936); 'Once in a Blue Moon', with music by George Antheil (1936); 'Juarez', with music by Erich Korngold (1939); 'Of Mice and Men', with music by Mr. Copland (1939); 'So Ends Our Night', with music by Louis Gruenberg (1941); 'Ladies in Retirement', with music by Ernst Toch (1941); and 'Citizen Kane', with music by Bernard Herrmann (1941).

There can be no question that American
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STOCK INTRODUCES NOVEL COMPOSITIONS

Music by Zádor, Müller, Glière and Loeffler Heard—Brailowsky Plays Under Lange

CHICAGO, Feb. 21.—Frederick Stock directed the Chicago Symphony in a program that glittered with novelties at the Thursday-Friday concerts of Feb. 5 and 6:

Pastorale and Tarantelle.....Zádor
(First Performance)
'La Mort de Tintagiles, Op. 6.....Loeffler
(Viole d'amour obligato; Milton Preves)
Five Symphonic Etudes, Based on the American Folk-Song, 'El-A-Noy'.....Müller
(First Performance)
Symphony No. 3, B Minor, 'Ilia Mouroumetz, Op. 42.....Glière

The Zádor Pastorale and Tarantelle proved agreeable little pieces of orderly, easily understood patterns. They are melodious, rhythmically interesting, and satisfying. Florian Mueller's new composition, also receiving its first performance, likewise turned out to be ingratiating. Zestful and uninhibited in character and clear in construction, its appeal is direct. Mr. Mueller is first oboist of the Chicago Symphony. His Symphonic Etudes grew out of a varia-

Chicago

By RUTH BARRY and CHARLES QUINT

tion on the theme 'El-A-Noy' (from Carl Sandburg's 'American Songbag') which he wrote last year as a contribution to a set of twelve variations on the theme that were played at the final concert of the symphony's Jubilee season. Eleven other Chicago composers contributed to the set.

In Loeffler's 'La Mort de Tintagiles', a somberly beautiful composition based on Maurice Maeterlinck's weird drama for marionettes, Milton Preves, violist, came into prominence with some masterly solo work. The performance of 'Ilia Mouroumetz' was tremendous. Dr. Stock knows how to handle this monstrously proportioned symphony so that it does not get out of hand and deafen the senses.

Alexander Brailowsky, Russian pianist was soloist with the orchestra on the afternoon of Feb. 10. Hans Lange conducted. The program:

Suite for Orchestra, 'The Faithful Shepherd' Handel-Beecham
Symphony No. 1.....Beethoven
Variations Symphoniques, for piano and orchestra.....Franck
Scherzo, 'L'Apprenti Sorcier'.....Dukas
'Totentanz' for piano and orchestra.....Liszt

Mr. Brailowsky has a faculty of making an audience conscious not only of the virtues of his playing or of the music he is interpreting, but also of the instrument he is using. Under his hands the piano becomes an object of wonder in its own right and not merely as a medium of expression. Its sonority, clarity and pliability in themselves become sources of pleasure. If his choice of pieces at this concert was disappointing, the manner in which they were executed and the sheer sound produced, afforded great satisfaction. As an encore, the pianist played Mendelssohn's E Minor Scherzo.

Mr. Lange led the orchestra in a well polished performance of 'The Faithful Shepherd' Suite and made the original sunny charm of Handel's music shine brightly through Sir Thomas's transcription. The Beethoven First received a clear, thoughtfully conceived reading.

House on Jan. 25. Every work had its individual sheen and it would be difficult to choose which one outshone the others. Many encores were insistently called for at the end of the program and Mr. Rachmaninoff was most generous.

Zino Francescatti, violinist, gave his first recital in Orchestral Hall on Jan. 12. His program listed works by Tartini, Bach, Franck, Debussy, Dvorak, Gaillard and Paganini. Mr. Francescatti's playing had a wealth of color, poetic feeling and an exceptionally fine technical background. He was admirably supported at the piano by Artur Balsam.

Mannheimer Reappears

Frank Mannheimer, pianist, made his first appearance in recital in a number of years in this city on Jan. 19, under the auspices of the Musicians Club of Women and given in the Arts Club.

A carefully chosen program containing Beethoven's Sonata in C, Op. 2, No. 3; Schumann's 'Kreisleriana', Op. 16; and works by Vinci-Mannheimer; Bach-Hess, Fauré, Roussel and Ravel, showed thorough comprehension of pianistic literature and the ability to interpret each composer's meaning with rare insight and understanding.

Oscar Levant, the talking pianist, gave his first Chicago recital under the guidance of the Church Mission of Help in the Civic Opera House on Jan. 23.

Argentinita with her wonderful small troupe including Pilar Lopez, Federico Rey, the guitarist Montoya, and the pianist, Miquel, gave a dance recital at the Civic Opera House on the afternoon of Jan. 19. The colorful Spanish dances in the hands of such outstanding artists fully conveyed the charm and buoyancy of this nation of the dance. Q.

DEBUTS PROMINENT IN RECITAL EVENTS

Prize Winners Introduced in Concerts—All-American Program Given

CHICAGO, Feb. 17.—Alice Martz, who won first place in the contest held last Spring by the Adult Education Council and the Society of American Musicians to select Chicago's most outstanding young pianist, made her professional debut in Orchestra Hall on Feb. 3. In a program made up of works by Scarlatti, Beethoven, Chopin, and modern composers, Miss Martz proved again and again her right to be regarded as an artist of high distinction.

Equipped with a technique that is both facile and sturdy, she played in a feminine, individualistic manner, seeming to ignore manual difficulties. Her tone, of the widest variety, was consistently clear. She showed not only a deep musical understanding but a remarkable creative sense, for her interpretations were highly original. George Garratt, young Chicago composer, was represented in the pianist's modern group by his 'Symphonic Variations', a fluent, romantically styled work of sound construction and considerable charm. Miss Martz also played compositions by Albeniz, Debussy, and Poulenc. This

was the season's fourth recital in the distinguished Musical Arts Piano series.

The Musicians Club of Women presented a benefit concert for Provident Hospital featuring Maria Hussa, Czech soprano, on Feb. 2 in Curtiss Hall. A trio consisting of John Weicher, violinist, Milton Preves, violist, and Dudley Powers, cellist, all members of the Chicago Symphony, assisted. Miss Hussa won her audience by her charm of manner and by the shining qualities of her art—her command of style, rich variety of tonal colors, and imaginative interpretations, in music by Mozart, Dvorak, Vaslow Stepan, and Frederick Stock. The trio offered Mozart's Divertimento for String Trio in E Flat and Dohnanyi's Serenade for String Trio in C.

Contest Winner Heard

On the same evening, Dorothy Froelich, winner of the Young Artist Contest of the Society of American Musicians, appeared in recital at Kimball Hall. Her program was made up of Italian, German, French and English songs. Eileen Bowman accompanied.

Dorothy Grahn, soprano, made her debut in a recital at Kimball Hall on the afternoon of Feb. 8. George Allmendinger was her accompanist and also contributed piano solos. Constance Clare,

(Continued on page 28)

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MILSTEIN APPEARS ON 'HISTORY' SERIES

Violinist Gives First Program on Course—Francescatti and Rachmaninoff Heard

CHICAGO, Feb. 18.—Nathan Milstein, violinist, made his first appearance in the 'History and Enjoyment of Music' series in the Civic Opera House on Jan. 11.

There was a definite sagging of strings in his opening number, Nardini's Sonata in A, and when Mr. Milstein returned to play the unaccompanied Bach Chaconne, a string gave way entirely. With a slight shrug of the shoulders, Mr. Milstein retired backstage to make replacements and from then on the trouble was ended.

Mr. Milstein's playing, aside from climatic accidents, had the aristocratic suavity and unparalleled excellence of interpretation and technique as always. Eugene Helmer was a fine accompanist, playing with artistic comprehension.

Sergei Rachmaninoff, pianist, in the same series, appeared in the Civic Opera

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(Continued from page 7)

not quite up to standard, though their scene has been sung less well on the same stage.

Mr. Wallerstein, although his name did not grace the program, has evidently had a hand in the alterations of quite a lot of the stage business, some improvements, some not. The individualizing of the chorus particularly the men in the great scene of assembly, was excellent, but more than once the movement was distracting. Equally so were the very busy clouds which moved jerkily and once even did a quick backward leap. It also seemed a pity that the back drop in one scene could not have been smooth instead of in festoons.

The conducting of Mr. Leinsdorf was magnificent and the organization is to be congratulated on having so able a Wagnerian leader, especially at the present troublous time. The audience was a capacity one and, save for the apparently large number of colds, was attentive during the acts and highly enthusiastic after them. H.

The Third 'Lohengrin'

Astrid Varnay was again the Elsa of the season's third 'Lohengrin' on Feb. 9. Lauritz Melchior reappeared as the Swan Knight. Karin Branzell sang Ortrud; Herbert Janssen, Telramund; Norman Cordon, King Henry, and Mack Harrell, the Herald. Erich Leinsdorf conducted a well-coordinated performance in which all of the principals met their obligations commendably. B.

The Third 'La Bohème'

Puccini's 'La Bohème' was given for the third time this season on the evening of Feb. 11. The principal roles were cast as follows: Mimi, Licia Albanese; Rodolfo, Nino Martini; Marcello, Richard Bonelli; Musetta, Annamary Dickey. The lesser roles were assumed by Salvatore Baccaloni, who doubled as Benoit and Alcindoro; Norman Cordon, Lodovico Oliviero and Wilfred Engelman. Paul Breisach conducted. D.

Valentino Sings Rigoletto

'Rigoletto' on the evening of Feb. 12, brought Francesco Valentino to the title role for the first time at the Metropolitan. There was nothing in his interpretation which departed very far from tradition, but it did not suffer thereby nor did it lack dramatic interest. Mr. Valentino's Rigoletto is a highly emotional conception which utilizes to the full all the tragic properties that can be divined from the role. This led, occasionally, to hard driven singing and a blurring of intonation which were blemishes upon otherwise sonorous and masterfully schooled vocalism.

Jan Peerce was a credible, personable and vocally impressive Duke. As Gilda, Hilde Reggiani gave a musicianly performance, but its histrionic side wanted variety and her voice at times was covered by the orchestra or by bigger voices among her colleagues. Bruna Castagna was capable as ever in her brief but exacting measures as Maddalena, as was Nicola Moscona, the Sparafucile. Good, also, in the lesser parts were Thelma Votipka, Maxine Stellman, Edith Herlick, Lansing Hatfield, George Cehanovsky, Alessio De Paolis and Arthur Kent. Ettore Panizza conducted. E.

'Tosca' Presented for Fourth Time

'Tosca' was given for the fourth time at the matinee on Feb. 13, with Grace Moore in the name-part and Alexander Sved as Scarpia. Frederick Jagel sang Cavaradossi for the first time this season and the smaller roles were sung by Salvatore Baccaloni, George Cehanovsky, Alessio De Paolis, Wilfred Engelman and Arthur Kent. Ettore Panizza conducted. D.

'Tannhäuser' Repeated

A fourth representation of 'Tannhäuser' on the afternoon of Feb. 14 brought Astrid Varnay once more to the role of Elisabeth and Lauritz Melchior again in the title

part. Both were in excellent voice. Kerstin Thorborg also sang well as Venus. Herbert Janssen was the Wolfram, Alexander Kipnis, Landgraf Hermann, Maxine Stellman the Shepherd and the Messrs. Carter, Kent, Darcy and Gurney took supporting roles. Erich Leinsdorf conducted. Q.

A Popular 'Barber'

The opera at the popular Saturday Night performance on Feb. 14, was 'The Barber of Seville' with John Brownlee in the title role. A substitution was conductor Fausto Cleva for Frank St. Leger who was indisposed. Mr. Cleva covered himself with high distinction on the conductor's podium. Hilde Reggiani was Rosina; Nino Martini, the Count; Norman Cordon, Basilio; Salvatore Baccaloni, Bartolo; Irra Petina, Berta; Wilfred Engelman, Fiorello, and John Dudley an Officer.

'La Traviata' Sung for Fourth Time

'La Traviata' had its fourth performance on the evening of Feb. 16, John Charles Thomas singing his first Germont of the season. The remainder of the cast included Jarmila Novotna as Violetta; Jan Peerce as Alfredo, and in the less prominent roles, Thelma Votipka, Helen Olheim, Alessio De Paolis, Arthur Kent, George Cehanovsky and Louis D'Angelo. Ettore Panizza conducted. H.

Rethberg Sings in 'Lohengrin'

Elisabeth Rethberg as Elsa and Emanuel List as the King were newcomers to the cast of the fifth 'Lohengrin' on the evening of Feb. 18. Mme. Rethberg sang well on the whole, for although some shortness of breath was noticeable, musicality was always present and her voice was in good estate. Mr. List's portrayal was familiar from other seasons. Karin Branzell was the Ortrud, receiving an ovation at the end of her big scene in the second act. Julius Huehn was the Telramund, Lauritz Melchior sang the title role and others were Leonard Warren, Emery Darcy, John Dudley, Wilfred Engelman and Gerhard Pechner. Erich Leinsdorf conducted. Q.

'Bartered Bride' Given at Last Pupil's Matinee

Smetana's comic opera, 'The Bartered Bride' was repeated on the afternoon of Feb. 20 in the third and last of the season's special performances given under the sponsorship of the Metropolitan Opera Guild. Jarmila Novotna reappeared as Marie, with Armand Tokatyan as Hans, Norman Cordon as Kezal, Karl Laufkoetter as Vashek, and Annamary Dickey as Esmeralda. Louis D'Angelo substituted for Arthur Kent as Kruschina. Other roles were sung by Mmes. Petina and Votipka and Messrs. Gurney, Dudley and Burgstaller with Paul Breisach conducting. I.

Kiepora Appears as Don José

Jan Kiepora returned after an absence of two years to sing the role of Don José in the third performance of 'Carmen' this season, on the evening of Feb. 19. Another change from the earlier presentations was the appearance of Wilfred Pelletier on the podium in place of Sir Thomas Beecham. John Brownlee assumed the part of Escamillo, and Louis D'Angelo was heard as Zuniga. For the rest the production remained the same, with Lily Djanel singing and acting well as Carmen; Licia Albanese making the most of her pretty voice as Micaela; and Thelma Votipka, Helen Olheim, George Cehanovsky, Alessio De Paolis and Arthur Kent contributing satisfactorily in minor roles.

Mr. Kiepora was at his vocal best, but the part is not suited to him. He was intense and when occasion afforded he sang with lyric beauty. The ease and smoothness of his scale, command of his top tones and relative power were good to hear in the house which has been so lacking in superior tenor voices in recent years. These qualities, combined with his natural charm and personableness, should have made an ideal José. Unfortunately Mr. Kiepora lost himself in the drama. He sobbed and sometimes yelled. Clear top tones were too often spoiled by glottis attack, and style was sacrificed to emotion. The tenor's stage technique seemed to take no notice of others on the stage and this lack of con-



Jacques Fray and Mario Braggiotti Are Congratulated by Armand Coulet, on Whose Course in Jackson, Miss., the Duo-Pianists Played

sideration often invalidated his sincere characterization. In the final act he was more successful both vocally and histrionically. And it must be reported that the large house was most enthusiastic.

Mr. Brownlee was badly miscast as the Toreador. His voice is not of the right color for the vital music. The baritone sang and acted conscientiously, frequently quite well, but the impersonation was lustreless. Mr. D'Angelo was excellent as Zuniga, both vocally and histrionically. There was power, humor and savvy in this officer and the music was effective.

Mr. Pelletier directed a completely uninspired orchestra in a routine manner, while the ballet accomplished little and that sloppily. K.

Obituary

Louise Schellschmidt Koehne

INDIANAPOLIS, IND., Feb. 10.—Louise Schellschmidt Koehne, widow of William C. Koehne, herself a harpist and a member of the musical faculty of De Pauw University, died in hospital on Feb. 1, after a short illness. Mrs. Koehne was the sister of Pauline Schellschmidt, for many years correspondent here for *MUSICAL AMERICA*. She was born in Indianapolis and originally intended to be a 'cellist, but changed to the harp, studying in Philadelphia and in Brussels. She was a member of the National Association of Harpists and had charge of the convention of the organization held here in 1924. She had appeared as soloist with the Cincinnati Symphony under both Van der Stucken and Stokowski. She had also taught at Bay View, Mich., during the Summer for many years.

Fay Simmons Davis

GLEN RIDGE, N. J., Feb. 20.—Fay Simmons Davis, wife of Frank A. Davis and herself an organist, composer and authority on hymnology, died at her home here on Feb. 3. She was born in Chelsea, Mass., and had studied organ with the late S. P. Warren and composition with Edward MacDowell. She had made her home in Glen Ridge since 1914, and had served as organist here and in Montclair. She organized the Women's Chorus of Glen Ridge and was formerly chairman of the New Jersey Federation of Women's Clubs. She also served on the editorial staff of *The American Organist*.

Jenny Norelli

SEATTLE, Feb. 20.—Jenny Norelli, formerly Metropolitan Opera soprano, in private life the wife of Dr. Ernest Barton of Portland, Ore., died here on Feb. 2. Mme. Norelli was a native of Sweden and had sung in Europe and in smaller companies in the United States before joining the Metropolitan. She retired shortly after

BOOSEY & HAWKES ADD NEW ARTISTS TO LIST

Also Under This Management Is 'Dancer Players' Which Will Bow in April

The Boosey & Hawkes Artists Bureau, Inc., announces the addition of the following artists to its list for 1942-43: Rosalyn Tureck, pianist, now resting at Atlantic City after a recent illness; Edna Phillips, who has recently resigned as first harpist of the Philadelphia Orchestra in order to devote herself to solo work entirely; Joseph Schuster, solo 'cellist of the New York Philharmonic-Symphony; and Carmine Gagliardi, young American tenor, who made his radio debut in the Ford Sunday Evening Hour on Feb. 8.

Dance Players, Incorporated, Eugene Loring, director, a new company stressing exclusively American Dance-Theatre, has also been added. The complete list of personnel for its opening season scheduled to begin April 21 is headed by Janet Reed, formerly prima ballerina of the San Francisco Opera, the principal female dancers including Bobbie Howell, Eileen Whitson, Joan McCracken, Freda Flyer, Bettina Dearborn, Arlene Garver, Mary Howard, Betty Leighton and Anne Wilson. The male contingent is headed by Eugene Loring, Lew Christensen and Michael Kidd, with Zachary Carlson, Duane Dishion, Edward Hedges, Robert Josias, Erik Kristan and Conrad Linden making up the rest. Dance Players is now in rehearsal in New York.

the first World War to nurse her husband through a severe illness contracted in the service. She had maintained a studio for voice culture here for about twenty years.

Willem Dehe

SAN FRANCISCO, Feb. 15.—Willem Dehe, first 'cellist of the San Francisco Symphony, and a member of the San Francisco String Quartet, died suddenly following a heart attack just before the start of the symphony concert of Feb. 7. He was fifty-six years old. He was a graduate of the conservatory in Amsterdam and also studied with Klengel in Leipzig. He played in Koussevitzky's orchestra in Russia but came to America after the revolution in that country. He was at one time a member of the Barrère Little Symphony. His wife and two daughters survive. M.M.F.

Fay Simmons Davis

GLEN RIDGE, N. J., Feb. 20.—Fay Simmons Davis, wife of Frank A. Davis, and an organist, teacher and composer, died at her home here on Feb. 3. Mrs. Davis was born in Chelsea, Mass., and studied under Samuel P. Warren and Edward MacDowell. Besides acting as organist in prominent churches in this vicinity, Mrs. Davis had been on the editorial staff of *The American Organist*, and had organized the Women's Chorus of Glen Ridge and Vicinity.

August Damm

BOSTON, Feb. 22.—August Damm, composer and former flutist in the Boston Symphony, died here yesterday at the age of ninety-three. A native of Halle, Germany, he came to the United States in the early eighteen-seventies, and played in the Symphony during its first years. He had also been a member of various bands and had played in theater orchestras.

Karl Runkwitz

The death is reported via Berne, Switzerland, of Karl Runkwitz near Frankfurt-am-Main. He was ninety-two years old. Runkwitz was the architect of the Festival Theater at Bayreuth which he designed following suggestions from Wagner.

New York Concerts

(Continued from page 24)

composers have made an important contribution to films, since Hollywood became aware of their existence, about half a dozen years ago. This evening of excerpts called the attention of listeners to the specific ways in which good music can be used to intensify the dramatic effect of the acting and to add needed color. Since motion pictures form the principal entertainment of a vast segment of our population, anything that can be done to make people more conscious of their artistic qualities is a service to national culture. S.

Sylva Smith, Pianist

Town Hall, Feb. 17, evening:

Partita No. 2, in C Minor.....Bach
Taree Little Pieces in C Major: 'All 'Elevation', Pastorale and 'All 'Offertorio',
Zipoli-Smith
Sonata in F Major, Op. 54.....Beethoven
Andantino and Variations in G minor,
Schubert-Tausig
'Mephisto' Waltz.....Liszt
Fantasia in C Major, Op. 17.....Schumann
Variations on a Theme by Paganini, Op. 35,
Book 2.....Brahms

That Sylva Smith has made marked strides in her art since her debut recital as a fresh and promising talent two or three seasons ago was gratifyingly demonstrated by the playing of the young New York pianist at this concert. She retains all the spontaneous pleasure in playing that in itself has a fortunate psychological effect upon listeners and she has broadened her technical resources considerably.

The program, overlong and needlessly taxing, included arrangements by the recitalist of three short pieces by Domenico Zipoli, an Italian contemporary of Bach, whose music is becoming popular as a field



Sylva Smith



Alfred Mirovitch

THREE
PIANISTS
WHO
APPEARED
IN
TOWN HALL



Margaret Hall

for the transcriber. The Pastorale proved to be the most flavorsome, though in all three instances the arrangements were of tasteful contrivance. The young pianist's playing of the other compositions listed was marked essentially by musical intelligence and good taste rather than enkindling warmth, and because of her tension of arm and posture generally there was a good deal of hard-edged tone in the first half of the program especially. In the Schumann Fantasia there was greater evidence of emotional identification with the music, a more compelling inner urge, and the tone quality, too, took on warmer hues. There was much that was commendable in the projection of this demanding work and the succeeding Paganini-Brahms variations, of the second book, were also creditably negotiated.

The most satisfyingly impressive performance of the first half of the program was that of the seldom-played Beethoven Sonata in F major, while the Liszt 'Mephisto' Waltz lacked the imaginative element necessary to relieve the bombastic lengthiness of the work. The talented young recitalist has a glibness that could easily prove fatal; she would do well to focus more intensively upon the inner essence of the music she takes in hand. Her sizable audience recalled her for five encores at the close. C.

Budapest Quartet Returns in New Friends Series

Budapest Quartet: Josef Roisman, first violin; Alexander Schneider, second violin; Boris Kroyt, viola; Mischa Schneider, cello. New Friends of Music, Inc. Town Hall, Feb. 15, afternoon:

String Quartet in D Major (K. 499)....Mozart
Andante and Scherzo from Op. 81.....Mendelssohn
String Quartet in E Flat Major, Op. 51,.....Dvorak

It was good to have the Budapest Quartet back again, in the New Friends of Music series, and they were in excellent form, which is to say that they played as well as any string quartet before the public conceivably could. The flawless balance of the strings in the Mozart was as admirable as the nuance of tone and liveliness of phrase. One could close one's eyes and listen to the blended sound of the strings without the slightest fear of any roughness or disproportion disturbing that pleasure. Much is written about Mozart style, but one performance of this sort makes it plainer than half a dozen lectures or articles. Every phrase, every line of the music was perfectly expressed; it was as simple, and as difficult, as that. There was none of the mincing daintiness, none of the preciousness, which passes for Mozart style among mistaken musicians.

The Mendelssohn pieces are in his best vein, the andante a warm, flowing melody with a dramatically contrasted middle section and the scherzo as light as a breeze. The Dvorak Quartet, on the other hand, smells of the lamp and despite its richness

of texture seems academic. The exception is the second movement, which is full of Slavic melancholy, expressed by one of those melodies which must have made more Olympian composers sigh with envy. The quartet played the Mendelssohn and Dvorak music brilliantly, but it was to the Mozart work that one's memories reverted. S.

Alfred Mirovitch, Pianist

Town Hall, Feb. 18, evening:

Organ Prelude and Fugue in A Minor.....Bach-Liszt
Organ Prelude in E Minor.....Bach-Silotti
Variations on a theme by Sardi: 'Come un 'agnello'.....Mozart
Etudes Symphoniques.....Schumann
'Pictures at an Exhibition'.....Mussorgsky
Etudes, Op. 2 and Op. 8 No. 10;
Poem, Op. 56.....Scriabin
Toccata, Op. 29.....Mirovitch

After an absence of more than a decade, Mr. Mirovitch returned to the Manhattan concert scene to demonstrate anew a type of pianism which, if not in the top flights of artistry, was at least intelligent and, at best, poetic and informed of the more subtle nuances of musical thought, especially in the classical brackets.

Bach and Mozart were his best representations. Bach particularly, because he showed a true knowledge of the distinctly organic origin of the two preludes and the fugue and, moreover, could delineate and underscore the contrapuntal individuality-within-unity which most pianists are aware of but have difficulty in confiding to an audience. There was sufficient contrast in the Mozart variations and several displays of fine delicacy in the execution of the lace-like passages which was a happy contrast to a certain percussive, unyielding quality which characterized much of Mr. Mirovitch's playing in other instances. Mussorgsky's impressions were generally well reproduced and their peculiarly un-pianistic technical demands adequately met. A friendly audience demanded several encores. E.

Margaret Hall, Pianist

Margaret Hall, a young pianist from Cortland, N. Y., made her first recital appearance in New York at Town Hall on the afternoon of Feb. 19. The program represented Bach with the Partita in B Flat Major; Beethoven, with the Sonata in A Flat, Op. 110; Chopin, with the Nocturne in F Major and the Scherzo in C Sharp Minor; Debussy, with the 'Poissons d'or' and 'Feux d'artifice', and Liapounoff, with his 'Lesghinka'.

A sensitive touch, good finger fluency and an ingratiating tone quality in softer passages were conspicuous among the pianist's assets. Her most communicative playing was done in the Chopin nocturne, to which she responded emotionally much more convincingly than to anything else, investing it with tender sentiment and poetry and full appreciation of its stormy central section, and in the Debussy 'Fireworks', which she made colorfully pictorial in a performance of virtuosic brilliance. She was also essentially in her element in the Liapounoff 'Lesghinka'. The various numbers of the Bach Partita, however, were dull and lifeless, there was no comprehensive grasp of the Beethoven sonata and the drama of the Chopin scherzo remained unrealized. Richer resources of temperament and imagination are now an urgent need. C.

Chapel Choir of Capital University (Debut)

The Chapel Choir of Capital University, Columbus, Ohio, under the leadership of Ellis Emanuel Snyder, gave its first New York concert in Carnegie Hall on the evening of Feb. 9, for the benefit of the Lutheran Ministry to Servicemen. The organization, composed of forty-five mixed voices, all young and singing a cappella, has a good tone quality and sings with precision.

The opening group consisted of ecclesiastical numbers by Nikolsky, Kunau, Scarlatti and Bach and closed with an arrangement by Carl Mueller of Luther's 'Ein Feste Burg'. New works by Roy Harris and Charles Haubiel were included in the second group with an old Hebrew chant, a French-Canadian folk song arranged by Levenson, and a Negro Spiritual arranged by Sigmund Spaeth. The final group began with the Norwegian 'Echo Song', works by

Cain and Christiansen and arrangements by Sergei and Burkhart.

Mr. Snyder, who is professor of music at the university deserves high credit for the excellent training he has given his chorus and for the admirable style in which it delivered the entire program. Kurt Baum, tenor of the Metropolitan Opera, was soloist, offering arias from 'Andrea Chenier' and 'Tosca' with the Flower Song from 'Carmen' as an encore. He sang exceedingly well and earned numerous recalls. H.

Martha Graham and Dance Company Appear

Martha Graham and her company appeared at the Guild Theatre on the evening of Feb. 9 in a program which included 'El Penitente', 'Letter to the World' and 'Punch and The Judy'. The latter work, which had its first New York performance earlier in the season, has been further improved and pointed in choreography and has experienced some minor changes of setting which are in no way a detractor from its charm. Pegasus now appears through filmy curtains and green and yellow lights are thrown on the back drops, blending effectively with the colors of the costumes. The setting and costuming of piece remain an example of what taste and imagination can achieve, given brilliant choreography to work with. Miss Graham has added ingeniously to the perceptive depth and wit of the work, especially in the (Continued on page 29)

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Chicago

(Continued from page 25)

pianist, gave a recital in the same hall on the following evening. Her program contained works by Bach, Chopin, Liszt, Brahms and modern composers.

The General Platoff Don Cossack Chorus, conducted by Nicholas Kostroff, presented a concert of Russian music in the Civic Opera House on Feb. 9. The concert was sponsored by the United Russian American Committee and the proceeds were to be used to purchase medical supplies for the Russian people.

A program made up entirely of American music was given in Kimball Hall on Feb. 10 by Rho Chapter of Phi Mu Alpha, Sinfonia Fraternity. Those participating were Wilbur Held, organist; Sidney Miller, violinist; Howard Silberer, pianist, and George Luntz, baritone. Composers represented on the program were Leo Sowerby, Eric Delamarter, Seth Bingham, Edmund Grinnel, Edward MacDowell, Rosseter Cole, Frank Bibb, Albert Malotte, Mildred Lund Tyson, Charles T. Griffes, Alan Samar, John Winter Thompson, George Gershwin, Leon Stein, Henriot Levy, and Albert Spalding. Mr. Sowerby's Sonata for violin and piano was the featured work.

Carmen Amaya, sensational gypsy dancer, made her first Chicago concert appearance on Feb. 13 in the Studebaker Theater. She whirled through a program of Spanish dances at a furious speed with the unexpected and uninhibited expressions that account for her fascination. She was assisted by Antonia Triana and a troupe made up of relatives and friends.

Novella McGhee, dramatic soprano, gave a recital of German, French, and English songs, arias by Mozart and Mendelssohn, and negro spirituals on Feb. 15 in the Civic Theater. Goldia Guy Martin accompanied on the piano.

On the evening of the same day two performances of Verdi's 'Rigoletto' were given in the city. Nicola Berardinelli and members of his vocal studio presented the opera in the Civic Opera House. Silvio Insana conducted, and singers in the principal roles were: Dortha Paulsen, Margaret Byrne, Norbert Holterman, Alois Bragagnola and Mr. Berardinelli. The American Opera Company, with Francis Moore Bader, Edith Teurf Johnson, Arthur Wilkin, Martin Boughan, and Robert Laddoff gave 'Rigoletto' in Kimball Hall.

B.

ILLINOIS SYMPHONY DEPARTS ON TOUR

Solomon Conducts Vivaldi Concerto as a Novelty—Ruth Page Speaks

CHICAGO, Feb. 18.—As a cheerful way of taking leave on a two-weeks' tour downstate, the Illinois Symphony, Izler Solomon conducting, presented a popular concert on Feb. 2 in the Eighth Street Theater.

In the very first selection, Mozart's 'Marriage of Figaro' Overture, Mr. Solomon's ability to get the most out of an orchestra was demonstrated arrestingly. Not only did the musicians play with more spirit than they do under guest conductors but they produced tones of great beauty and smoothness. Arthur Tabachnick, Helene Goldenberg, Eva Polokoff, and Leonard Sofo, violinists, were featured in Vivaldi's Concerto in B Minor for four violins and orchestra. Mr. Solomon then led the orchestra in a crisp, clean-lined performance of Prokofiev's 'Classical Symphony', always keeping in sight the amiable, half-joking character of the music. The second half of the concert was devoted to works more common on a popular concert. Saint-Saëns's 'Danse Macabre', Cailliet's Variations on the Theme, 'Pop Goes the Weasel'; Strauss's 'Tales from the Vienna Woods', and Tchaikovsky's '1812 Overture'.

Ruth Page, noted Chicago dancer, appeared after the intermission to urge patrons to buy Defense Savings Bonds. It has been the practice during recent weeks to have a distinguished guest speak on 'Our Stake in Victory' at each Illinois Symphony concert.

B.

Huberman to Give Additional Concerts in Mexico

Bronislaw Huberman, violinist, who was engaged to give a series of four recitals in Mexico City during February, has been signed for two others in March. Word from his sponsors indicates he was so well received that he will give additional recitals there on March 2 and 5 before returning to New York.



King Photos

VIOLINIST WELCOMED TO SALT LAKE CITY

The Civic Music Association Board Shows Roland Gundry and His Accompanist, the Seagull Monument in Historic Temple Square (Left to Right): Phillip Johnson, Mr. Gundry's Accompanist; Mrs. John M. Wallace, First Vice-President; E. T. Brown, President; Mr. Gundry; A. A. Selander, Treasurer, and Mrs. Robert S. Fisher, Executive Secretary of the Association

SALT LAKE CITY, UTAH, Feb. 17.—When Roland Gundry appeared recently in this city on the Civic Music Association series, the board met the young artist and his accompanist, Phillip Johnson, and showed them various points of historic interest about the city. Mr. Gundry's concert was the second to be heard on this year's Civic Music series. The other artists are: Vladimir Horowitz, Douglas Beattie, Helen Traubel

and the St. Louis Symphony.

The Civic Music Association forms an integral part of the music life of this city. In the past eleven years they have brought fifty-three artists and artistic attractions. For the past several seasons the C. M. A. has had an over-enrolled membership and the enthusiasm engendered so far by this season's concerts will insure a continuation of this excellent record.

BACH CLUB PRESENTS WOODWIND PLAYERS

Tibbett, Mitchell and Thebom Appear in Baltimore Recital Events

BALTIMORE, Feb. 20.—The Bach Club program on Feb. 18, at Cadoa Hall, proved of novel interest in the presentations offered by the Blaisdell Woodwind Ensemble with Francis Blaisdell, flutist; Bruno Labate, oboist; Alexander Williams, clarinet; Benjamin Kohon, bassoon, and Rudolph Pulets, horn. Modern works, by Nicolai Berezowski, Paul Hindemith, and Serge Prokofiev were played.

Lawrence Tibbett, baritone, with Stewart Wille at the piano, gave a large audience at the Lyric on Feb. 3, opportunity to show its approval. Mr. Tibbett pleased this admiring audience and added many encores. Gustave Klemm, the local composer, was given representation on the program with his atmospheric song 'September Day'. The composer acknowledged the applause that followed the rendition of this effective song.

Howard Mitchell, 'cellist, with Sol Sax at the piano, gave the program of the fourteenth Peabody recital on Feb. 13. He commands his instrument with ease and fluency. The assistance at the piano given by Sol Sax was highly sensitive.

The fifteenth Peabody recital on Feb. 20 served to introduce Blanche Thebom, mezzo-soprano, to the audience. Paul Meyer was the accompanist.

The Baltimore Music Teachers' Association, Dorothy Sutton, president, sponsored the program at Maryland

Casualty Auditorium on Feb. 22. Those participating were Charlotte Rossberg, pianist; Lydia Spielman Hurst, soprano; Lucy Willie Waesche, pianist; Rita May Baker, 'cellist; Louise Carlson, organist; Erma B. Alexander and Elizabeth Rowland Davis, accompanists.

FRANZ C. BORNSCHNEIN

Maracci Group Dances in Seattle

SEATTLE, Feb. 20.—The Associated Women students brought Carmalita Maracci to the University of Washington on Feb. 5. Maracci's startling personality, fairly exuded rhythm. Paul Godkin, assisting dancer, came in for a good share of the applause. Nino Albanese, pianist-composer, whose originality was a real contribution to the brilliant show, also gave excellent support with piano accompaniments. Other members of the group, all skilled dancers, were Julia Randall, former Seattle girl; Margaret Kilroy, Francesca Lopez, Marie Van Dyke. It was the happiest kind of entertainment, and the overflow audience was wildly enthusiastic.

N. D. B.

Hofmann Plays in Billings, Mont.

On the eve of his recent sixty-sixth birthday, Josef Hofmann, noted pianist, appeared in concert before a big and highly appreciative audience in the Fox Theatre, Billings, Mont. The program listed works of Bach, Beethoven, Gluck-Sgambati and a Chopin group, and there were numerous encores.

Chicago Hears Chamber Ensemble

CHICAGO, Feb. 18.—Gamma Chapter of Sigma Alpha Iota presented the Amy Neill String Quartet in recital for the benefit of its scholarship Fund on the evening of Feb. 16 in Kimball Hall.

M. M.

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New York Concerts

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final passages. The company was in exceptionally fine form, and Jane Dudley surpassed herself in the role of the Ancestress in 'Letter to the World'. The Pegasus of Merce Cunningham was also beautifully danced. Miss Graham and Erick Hawkins made the most of the hilarious domesticity of Punch's household. But the peak of the evening was 'Letter to the World', which has a cumulative power which must be experienced in the theatre, since it defies description as successfully as do the poems of Emily Dickinson. Louis Horst was the indispensable pianist and musical director. The audience gave every indication of appreciating the memorable experience which the three works offered to it. S.

Argentinita Returns with Troupe

A huge and rapturously enthusiastic audience welcomed Argentinita at the Cosmopolitan Opera House on the evening of Feb. 12. The dancer was completely recovered from her recent illness and she and her colleagues, Pilar Lopez and Federico Rey, were in brilliant form. The supporting troupe included three Peruvian musicians known as the Inca Trio, who played a charming Inca song called 'Yarabi' and accompanied the ever-effective 'El Huayno' of Argentinita and Pilar Lopez, a ritual dance of Peruvian Indian women which actually captures the authentic feeling of race and tradition. Carlos Montoya was also on hand with his guitar, and Pablo Miquel and Emilio Osta provided piano accompaniments.

The major novelty of the evening was a setting of Ravel's 'Bolero', in which Argentinita has combined the styles of the Andalusian school of the Eighteenth Century and early Nineteenth Century Andalusian traditions, using typical gypsy dances, summing up the whole work in a contemporary retrospect of the past. Other new works included a dance from the ballet 'La Romeria de los Cornudos' of Pittaluga and a 'Tango Comico' called 'Cubita and Cadiz', which made those in the audience who could not understand the Spanish text of the song laugh in spite of their ignorance, so delightful were Argentinita's inflections and gestures. Federico Rey danced a new solo, 'Rumores de la Caleta', portraying a fish seller in the streets of Malaga, but such a fish seller was never seen on land or sea. His technique, however, was brilliant and the audience enjoyed his capers hugely. Familiar dances made up the body of the program. S.

League of Composers

Works by Young American Composers. New York Public Library, Feb. 15, afternoon:

- Piano Sonata.....Ulysses Kay
- Irma Wolfe
- Sonata for clarinet and piano, J. B. Middleton
- Arthur Christmann, clarinet.
- Mr. Middleton, piano
- Two Monochromes for Flute Alone, Richard Franko Goldman
- Victor Just
- Quartet in C for Woodwinds...Arthur Berger
- Mr. Just, flute; Lois Wann, oboe; Mr. Christmann, clarinet; Angel del Busto, bassoon
- Four-hand piano Sonata.....Harold Shapero
- Mr. Shapero and Leonard Bernstein
- Sonata for flute and piano...Norman Cazden
- Emanuel Mesthene, flute, and Mr. Cazden
- Serenade for piano, oboe, clarinet and bassoon.....Alexei Haieff
- Mr. Haieff, Miss Wann, Mr. Christman, Mr. del Busto

Mr. Kay's Sonata is well conceived but is more interesting from the structural than the thematic point of view. Mr. Middleton has written an engaging work, though it must be said that the instrumental combination is not invariably a unit. The piece has an agreeable clarity. Mr. Goldman's pieces are short but melodic and eminently worth while. Mr. Berger's quartet, somewhat overwhelming in variety of tonal color, seemed at one hearing to be capable of development into something of larger proportions. The Sonata for four hands somewhat begged the question. Four-hand music is fun to play but

not invariably interesting to listen to. This work has its moments, however. Mr. Cazden's Sonata suffers, unfortunately, from over-statement but is otherwise agreeable. Alexei Haieff's Serenade is pleasant music of no particular depth but well worth hearing. It was especially well received. N.

Yale Glee Club

The Yale Glee Club, Marshall Bartholomew, conductor, and with Jane Pickens, soprano, as soloist, gave a concert for the American Field Service in the Town Hall on the evening of Feb. 15. The men offered Brazilian works by Villa-Lobos which they had sung on a recent South American tour, Sixteenth Century pieces by Victoria and Lassus, a Fantasy on American Folk ballads by Richard Donovan, 'Waltzing Mathilda' the Anzac war song, and pieces by Vaughan Williams, Palmgren and Nagler. The club soloists were Hunter H. Comley and Russell Mower. Miss Pickens offered arias and songs by Handel, Respighi and others. Carroll Hollister was her accompanist. Vittorio Giannini joined him in accompanying one number and the pianists for the club were Egydio de Castro e Silva and Harry B. Ray. The proceeds of the concert will be devoted to financing the shipment to the British army in the Near East, of ambulances and drivers. D.

Musical Art Quartet

The first of three concerts of contemporary music by the Musical Art Quartet assisted by Frank Sheridan, was given at the Museum of Modern Art on the evening of Feb. 16. The personnel of the quartet includes Sascha Jacobsen and Paul Bernard, violins; William Hymanson, viola, and Marie Romaet Rosanoff, cello. The works offered were Honegger's Quartet No. 11; a Quartet in C Minor by Walter Piston, and Bloch's Piano Quintet. Dr. Carleton Sprague Smith, head of the New York Public Library, made an address.

The Honegger work, said to be bucolic in intent, has much that is interesting, but it is all less startling than much of what the composer did twenty years ago, or maybe one has grown accustomed to it. The slow movement of Piston's work is the best as, in the other two there is a somewhat self-conscious quality. The Bloch Quintet seemed to be the most solid of the three works given not only on account of its musicianship but of the way it is handled. It was, also, the best performed of the three pieces. N.

Yehudi Menuhin, Violinist

Adolph Baller, accompanist. Carnegie Hall, Feb. 18, evening:

- 'La Folia'.....Corelli
- Sonata No. 1 in D, Op. 12, No. 1...Beethoven
- Partita No. 3 in E, for violin alone.....Bach
- Sonata in G Minor.....Debussy
- Praeludium Allegro, 'Caprice Viennois', 'Tambourin Chinois', 'La Chasse'...Kreisler
- 'Tzigane'.....Ravel

This recital, Mr. Menuhin's second of the season, was a benefit for the American Women's Voluntary Services and the Musicians Emergency Fund. The auditorium was nearly filled and about 10 young women, dressed in the grey blue uniform of the A. W. V. S., were seated behind the violinist on the stage. The program was a well ordered one, offering ample variety of style and tone.

The artistic peak of the evening was the Debussy Sonata. Here Mr. Menuhin played without a trace of the coarseness or fuzziness of tone which occasionally marred the opening and closing works on the program. His fingers were sure and strong, his bowing remarkable. There was a fairy delicacy in the quality he drew from his violin and he revealed the excellent structure of the work clearly.

The Kreisler group was the favorite of the audience. Mr. Kreisler was seated in the third row, but refused to rise to the applause. Mr. Menuhin bowed to him and repeated the 'Tambourin Chinois' at the insistence of the audience. He played each work with fine feeling for the Kreisler idiom, phrasing beautifully and concentrating on pure tone.

The Beethoven and Bach works were excellently conceived, but did not possess the quality of the second half of the program. After the familiar Gavotte of the

Partita the audience became restive and Mr. Menuhin hurried through the last two movements, sensing the strain. The results were unfortunate, his tone was sacrificed, he lost contact with the work and it was a relief to him as well as to his listeners when he completed it. It was unfortunate because he had played the first three movements beautifully, and the fault lay largely with the audience. Mr. Baller was an unusually fine accompanist and in the Beethoven and Debussy sonatas proved himself an artist in his own right. Mr. Menuhin obviously considered him a collaborator in these works and insisted on sharing the plaudits with him. K.

Festival of Jewish Arts

The second Festival of Jewish Arts, directed by Jacob Weinberg, was given in the Town Hall on the evening of Feb. 14. The soloists were Viola Philo, soprano; Saul Meisels, baritone; Irene Jacobi and Mr. Weinberg, pianists; Martha Hirsch, organ. The Benjamin Zemach Dance Ensemble, the Vocal Ensemble of the Society for the Advancement of Judaism, and the chorus of the Jewish National Workers Alliance, Leo Low, conductor, took part.

The program began with an address by Dr. James G. Heller, president of the Central Conference of American Rabbis, after which Frederick Jacobi's 'Hagiographa' or string quartet and piano was played by Elsy Stein and Hans Ronis, violins; Theo Ratner, viola; Vally Gara, cello, and Irene Jacobi, piano. The program also included dances with Helen Lanfer at the piano, a Biblical scene, 'The Revelation of Ezekiel' staged by Mr. Zemach, solos by Miss Philo and choral numbers led by Mr. Low with Lillian Bertman at the piano. N.

Maria Maximovitch Completes Series

Maria Maximovitch concluded her series of lecture recitals of the art song of various nations on the afternoon of Feb. 19, in the Carnegie Chamber Music Hall. Mme. Maximovitch sang Scandinavian songs on her final program, ranging from Ahnfeldt and Berg to Kilpinen and Sibelius. Her accompanist was again Gibner King. An enthusiastic audience was present. G.

Alexander Borovsky, Pianist

Carnegie Hall, Feb. 20, evening:

- Fantasy in C Minor; Two Preludes and Fugues from 'The Well-Tempered Clavier', in C Major, Vol. 1 and in C Minor, Vol. 2, Six Inventions: in F Minor in 3 voices, in F Major in 2 voices, in D Minor in 3 voices, in D Major in 3 voices, in G Minor in 3 voices, in G Major in 2 voices; Fantasy and Fugue in G Minor for organ, trans. by Liszt
- Bach
- Variations and Fugue on a theme by Handel
- Brahms
- Barcarolle.....Liadoff
- 'Ronde des fantomes'.....Liadoff
- 'Visions Fugitives'; Scherzo in A Minor
- Prokofiev
- 'Héroide Elegiaque'; 'Racoczy March'...Liszt

Had this recital continued on the same high plane, musically speaking, on which it began, the evening would have been a pleasurable memory in its entirety. Instead, one found oneself trying to forget as soon as possible the tawdry stuff which Mr. Borovsky had chosen for the second half of his program, while looking back with enthusiasm to his Bach playing. Few indeed are the pianists who play the Preludes and Fugues from 'The Well-Tempered Clavier' and the Inventions in public these days. But the reflection is upon them, not upon the music, for each one of these works has more genius in it than a dozen of the thundering sonatas and other musical cannonades with which the average recital is filled.

Mr. Borovsky played Bach with fine taste and with scrupulous regard for every detail. Every voice fell into place, and the music flowed along quite naturally, in spite of the control involved. This was intellectual playing, not in a pedantic sense, but in the ability of the artist to let the music speak for itself. What a relief from the fuzziness and sentimentality of the Bach performances of most recitalists!

There were passages in the Brahms Handel Variations which were dry-point in texture, but one was glad to sacrifice a certain amount of romantic color in exchange for superb clarity and logic of Mr.

Borovsky's interpretation. For one pianist who can play this music as he did, there are a dozen who can put down both pedals and produce that vaguely pleasant sound that passes for Brahms among many musicians. But the second half of the recital was a sad decline. Mr. Borovsky played with dazzling virtuosity, it is true, but not even that could make the sixth-rate music palatable. The Liszt was especially bad, even for Liszt. The Prokofiev music had at least wit to recommend it. S.

Camilla Wicks, Violinist

Camilla Wicks, a young girl violinist, thirteen-and-a-half years old, from California, made her local debut in recital at Town Hall on the evening of Feb. 20. The program began the Brahms Sonata in A Major and Paganini's Concerto in D Major and proceeded by way of Ysaye's Sonata in D Minor for violin alone to a final group consisting of Gustave Samazeuilh's 'Chant d'Espagne', Monasterio's 'Sierra Morena', the Albeniz-Heifetz 'Sevilla', Cyril Scott's Danse and a Scherzo by Z. Kompaneyetz.



Camilla Wicks

The young violinist, who has played much in the West, had the advantage over most other debutants in having the poise and self-possession of a veteran, so that she was undoubtedly in form to offer a representative impression of her present status. It became obvious early in the evening that she is endowed with a substantial musical gift and as the program proceeded she continued to display a commendable technical equipment, a sensitive feeling for the molding of phrases and a genuine flair for playing her instrument. Her intonation was good and her playing was generally clean, musicianly discretion and taste were convincingly in evidence throughout, and there was considerable spirit and dash in the more brilliant passages, notably in the Paganini concerto, played in the Wilhelmj arrangement.

The tone produced with a fragile bow arm was, however, necessarily thin and it was lacking in color and intensity in cantilena passages. There was no sensational element in the playing and there was no great evidence of exceptional temperamental endowment. Rather, it was a demonstration of the present creditable attainments of a well-taught talent proceeding along healthy lines that has not yet developed a pronounced musical personality. Louis Persinger the young recitalist's teacher, played the piano accompaniments expertly, though with almost too great solicitude for the as yet limited tonal powers of his pupil. C.

Nathan Hiegger, Violinist

Nathan Hiegger, violinist, gave a recital in the Carnegie Chamber Music Hall on the evening of Feb. 13, with Milton Kaye at the piano. The program included Beethoven's Sonata in C Minor, Op. 30, No. 2; Bruch's violin Concerto in G Minor; Tartini's Sonata in G Minor, Op. 1, No. 10 ('Didone Abandonnata'); Portnoff's 'Suite Russe'; and Paganini's Twenty-Fourth Caprice. V.

Accordion Concert Given

A concert of massed organizations playing the accordion, as well as solo players of the instrument, was given in the Manhattan Center on the evening of Feb. 15. Those taking part were estimated as numbering 1,000. Among those heard were 'Frosini'; John Gart, Sanford Hertz, Del Monte Accordion Group, the Robotti Sextet, Lloyd La Vaux, Sergei Matusewitch and Sven Tollefsen.

Bella Reine Gives Dance Recital

Bella Reine, "choreographic actress", made her New York recital debut in the Carnegie Chamber Music Hall on the

(Continued on page 30)

Orchestral Concerts

(Continued from page 18)

ture. Mr. Barzin then took the stand to conduct a performance of Alexandre Tchernin's Piano Concerto in F, with Mariana Sarica as soloist. The work was dull and derivative, but Miss Sarica played it with brilliant spirit. Charles Blackman, personnel manager of the orchestra, then led the Prelude to Wagner's 'Die Meistersinger'. In Michel Gusikoff's Fantasia for viola and orchestra Emanuel Vardi was the soloist, with Mr. Barzin conducting. Strauss's 'Don Juan' followed, with Richard Korn, a graduate of the orchestra's conducting class, at the helm. To complete the program, Mrs. Charles McKim Norton, a subscriber of the association and an amateur musician, played the first movement of Beethoven's C Minor Concerto with Yudie Weitzman conducting. In spite of the fact that the rehearsal time had been limited to two periods of about ten minutes each, the performance went very well, illustrating how practicable it is to invite amateurs to perform with the orchestra occasionally. The services of the association to young conductors, musicians, composers, performers and amateur musicians having been happily demonstrated the concert reached a successful conclusion.

R.

Black Conducts NBC Symphony

NBC Symphony, Dr. Frank Black conducting. Soloist, Emanuel Vardi, violinist. Studio 8-H Radio City, Feb. 3, evening:

Epic Poem, 'Caponsacchi'.....Carlton Cooley
Variations on an Original Theme, Alan Shulman
Emanuel Vardi
Sinfonietta.....Hans Spialek

Mr. Cooley's work is an agreeable one, of no particular originality but well put together and with occasional thematic interest. It may be regarded as a promise of good things to come rather than as a present achievement. Mr. Shulman's Variations had already been heard with Mr. Vardi as soloist at a Town Hall recital. They sounded better with orchestra. Mr. Spialek's Sinfonietta shows deftness in the matter of orchestration and melodic line. The orchestra played well throughout the evening.

D.

NBC Symphony Under Dr. Black

NBC Symphony, Dr. Frank Black conducting. Studio 8-H, Radio City. Feb. 10, evening:

'Carnival Overture'.....Glazunoff
Symphony No. 28, in C.....Mozart
'Nuages'; 'Fêtes'.....Debussy
Introduction, Rondo Capriccioso.....Saint-Saëns

A less interesting program than that presented by Dr. Black at the previous concert, this one was none the less well presented. The Mozart had a good performance in classical style; the Debussy pieces were given in an atmospheric manner, and the Saint-Saëns brought the list to an effective close.

N.

Wallenstein Leads NBC Symphony

NBC Symphony, Alfred Wallenstein conducting. Soloist, Oscar Levant, pianist. Studio 8-H Radio City. Feb. 17, evening:

Symphony No. 2 in D Minor.....Spohr
Concerto for piano and orchestra.....Levant
Oscar Levant
'La Valse'.....Ravel

Mr. Levant has written a curiously interesting work and one which, with a little more working over, would be even more so. It is terse in expression, sometimes a trifle too much so, as in the opening section where the themes were not invariably easy to grasp. There is a quality of humor, which one might expect, also one of inherent musicianship which could not be lacking. This was the work's first performance anywhere. Further hearings would undoubtedly disclose further material of interest. The soloist did his part well, occasionally leading the conductor and orchestra something of a chase.

One so seldom hears any of Spohr's music any longer that it is easy to forget how beautiful much of it is. The Sym-



Witold Malcuzyński

HAENSEL AND JONES ADD NEW PIANIST TO ROSTER

Witold Malcuzyński Will Make Debut in New York After Completing South American Tour

Andre Mertens and Horace J. Parmelee, heads of Haensel and Jones division of Columbia Concerts, Inc., announce that Witold Malcuzyński, Polish pianist and last pupil of Paderewski, is now under their management. Mr. Malcuzyński will come to the United States directly from South America, where he has been appearing for the past several seasons. Cities to hear him in series of recitals include Buenos Aires, Santiago de Chile, Montevideo and Rio de Janeiro. Mr. Malcuzyński will make his North American debut in a New York recital either in April or next Fall, before he begins his first tour of this country.

The pianist was born in Warsaw. He competed at the great International Chopin Competition in Warsaw, and took first prize. Since that time he has given concerts in most of the European capitals, including Warsaw, Vienna, Budapest, Brussels and London. He has played throughout France. In Paris he made his debut with the Pasdeloup Orchestra, conducted by Albert Wolff.

phony played is no exception and Mr. Wallenstein's reading of it makes one wish that more of the composer's music could be put before us again. Those who like the put before us again.

N.

Orchestrette Classique

The second concert of the season by the Orchestrette Classique, Frédérique Petrides, conductor, was given in the Carnegie Chamber Music Hall on the evening of Feb. 2, before an audience that filled the small auditorium. The program, as usual, went into the byways and most of it was unfamiliar. Beginning with a Sinfonia in C Minor, there was offered 'Flos Campi' by Vaughan Williams which is a suite for solo viola, small chorus and orchestra. The viola was played by Eugenie Limberg, and the choral body was the radio chorus of the International Ladies Garment Workers Union, Simon Rady, conductor. Lonnie Epstein was soloist in Mozart's D Minor piano Concerto. Two works by Paul Creston, Prelude and Dance, and 'A Rumor', came next and the concert ended with Haydn's 'Clock' Symphony. The Vaughan Williams work, the most interesting of the new music, has its text taken from 'The Song of Songs'. It is Oriental in character and melodious in content. The chorus did its work sincerely in spite of a not very wooing tone quality. Miss Epstein's performance of the Mozart was deft and expressive.

N.

New York Concerts

(Continued from page 29)

evening of Feb. 20, with Lydia Frankfurt at the piano. Her program was made up of a series of sentimental characterizations largely modelled after French painters. These ranged from homeless children and Parisian newsboys to typical Degas and Lautrec figures. The enthusiasm of the audience would seem to indicate that there is still a part of the dance public which does not find this type of program outmoded.

R.

Verdi Club Holds Meeting

The Verdi Club, Mme. Florence Foster Jenkins, founder and president, held a musical and dramatic afternoon at the Hotel Plaza on Feb. 13. Those taking part were Anita Amon, Maria Badami, Agata Borzi, Nuncy Garotto, Zina Ziporah, sopranos; Renée Norton, mezzo-soprano; Georgina Bourdon, contralto; Gabor Carelli, Michel Kozak, Francisco Naya, and John Stanley, tenors; Stefano Ballarini and Angelo Pilotto, baritones, and Pompilio Malatesta, Nino Ruisi and William Wahlert, basses.

Elizabeth Gutman, Soprano, Gives Recital in Costume at Studio Club

Elizabeth Gutman, soprano, with Alderson Mowbray at the piano, gave a recital in costume at the Studio Club on the afternoon of Jan. 20. With the exception of the three opening numbers by Fauré, Ravel and Debussy, the program consisted of widely contrasted folk songs. These included arrangements by Brockway, Niles, Hughes, Pons, Esperon, Falls, Saminsky and Ross.

Maria Theresa and Group Give Dance Recital

Maria Theresa, one of the dancers trained by Isadora Duncan, appeared in Carnegie Hall on the evening of Jan. 31 with a group of young girls whom she calls Heli-coniades. The program was made up of dances to music by Chopin, Dvorak and Tchaikovsky, in a style which has come to be known as "interpretative". The audience was of good size and applauded the efforts of the dancers heartily.

N.

Henry Hadley Trio Plays at English-Speaking Union

The Henry Hadley Trio, Margerie Fulton, violin; Sidney Edwards, cello, and Ralph Angell, piano, gave a concert for the English-Speaking Union on the afternoon of Feb. 8, offering Beethoven's Op. 70, No. 1, and shorter pieces by Daniel Gregory Mason, Mortimer Browning and Arthur Foote.

Kilenyi Plays at Junior League at Olin Downes Music Talk

Edward Kilenyi, pianist, was heard in a program at the Junior League Clubhouse for the illustrated music talk by Olin Downes. Mr. Kilenyi offered a group of Chopin Etudes, one of Liszt's Hungarian Rhapsodies and pieces by Schubert, Brahms, Kodaly and Bartók.

Haarlem Philharmonic Gives Fourth Concert

The Haarlem Philharmonic Society of the city of New York gave its fourth concert of the season on the morning of Feb. 26 in the Waldorf-Astoria. Mme. Lillian Newkirk Mansfield, chairman of music, presented René Maison, tenor of the Metropolitan Opera, and Rudolf Serkin, pianist.

OLIVE MIDDLETON, soprano; FREDERICK SCHWEPPE, tenor; KARL KRITZ, accompanist. The Barbizon, Feb. 17, evening. Soprano arias from Gluck's 'Paris and Helen'; Handel's 'Otho' and Verdi's 'A Masked Ball'. Songs by Liszt, Georges and others. Tenor group by Grieg, Brahms



UNDER FRIEDBERG MANAGEMENT

Harriet Henders

Harriet Henders, soprano, who has appeared frequently in opera and concert performances in this country after returning from a successful opera career in Europe, will concertize next season under the management of Annie Friedberg. Miss Henders will fulfill a busy schedule in March, singing with the Matinee Musicale in Duluth, Minn., on March 6, three performances of the Bach B Minor Mass with the Chicago Symphony under Frederick Stock on March 11, 12 and 15, and returning to sing in 'The Seasons' with the Brooklyn Symphony under Carl Bamberger on March 18. She will also be heard as soloist in the Bach Mass with the Oratorio Society of New York under Albert Stoessel in Carnegie Hall on March 31.

and Strauss and one by Rachmaninoff, La Forge and Coates. Duet from 'Cavalleria Rusticana'.

DOROTHY ORTON, soprano. HARRY SHUB, violinist. Otto Gruenbaum and Tanya Goldberg, accompanists. The Barbizon, Feb. 10, evening. Soprano aria from 'L'Enfant Prodigue' and songs by Chausson, Ravel, Brahms and others. First movement from Mendelssohn's violin Concerto and works by Bloch, Lalo and others. Songs with violin obbligato by Leroux and Beach.

MIRIAM YOUNG, soprano; ROGER WHITE, baritone. Edward Harris, accompanist. Barbizon Recital Hall, Jan. 27, evening. Duets from 'Don Giovanni' and 'Véronique' and others by Bononcini-Florida, Mendelssohn and Martin. Baritone arias from Handel's 'Serse' and 'Judas Maccabaeus', and a song group in English. Aria from 'Hérodiade' for soprano, and songs in French and English.

SHIRLEY FISCHLER, violinist. LUCILLE FISHER, accompanist. Carnegie Chamber Music Hall, Feb. 8, afternoon. Lalo's 'Symphonie Espagnole', sonatas by Veracini and Bach and shorter works by Novacek, Dvorak-Kreisler, Paganini-Kreisler and Weinawski.

HELEN AIROFF, Violinist. LEONID HAM-BRO, pianist. All-sonata recital. The Barbizon, Jan. 20, evening: sonatas for violin and piano by Bach, Mozart, Brahms and Leku.

HARRIET STEMPEL, pianist. Carnegie Music Hall, Jan. 28, evening. Etudes by Chopin, Arensky. Scriabin, Henselt and Saint-Saëns; works by Weber, Mendelssohn, Glinka-Balakireff and Liszt.

Musical America's Educational Department

JAMES FRISKIN ANALYZES PIANO TEACHING PROBLEMS

Primary Object is to Make Students Independent and Able to Work by Themselves

By JAMES FRISKIN
As Told to ROBERT SABIN

THE primary object of teaching is to make the student independent. I have always objected to the Svengali relationship between teacher and pupil. When piano students of mine return, as they sometimes do, years later, to play for me, I find more satisfaction in the qualities which they have developed by themselves than I do in the traces of my personal influence upon their performance. All that a really talented young musician needs is intelligent guidance to develop his abilities. Very often his first teacher deserves the credit for his progress, which is reaped by the teacher to whom he goes for the final touches before his debut as a performer. This happens much more frequently than the general public suspects. Primary training is of the greatest importance, and if it is given by a competent teacher, a great deal of valuable time is saved.

The standards of piano technique have been more or less established, and this generation has seen a great improvement in musical education, though there is still some bad teaching. The decisive factors in training a pianist depend, of course, upon his individual needs. We should teach pupils, whenever possible, to invent their own exercises, for if they can find the sources of technical difficulties and develop the muscles which are used to overcome them, they will learn much more than they would from a more mechanical course of training.

Attitude in Practice Is Vital

As to practice, the question is not so much the amount as it is the attitude of the student while he is practising. One very successful piano teacher once told me that what she admired most in a student was not his talent but his ability to form a habit. I might expand this by terming it his ability to establish a musical intention and carry it out. Three or four hours of intelligent and concentrated practice every day are enough for the average student. There is a natural tendency in young pianists to exalt the spectacular aspects of technique—speed and power; and the teacher can help by laying stress upon a deeper consideration of musical and tonal relationships.

A certain kind of student is carried away by what he hears about great pianists who play works differently each time. This can be dangerous, and may lead to amateurishness. It is one thing for a mature artist to indulge in liberties of interpretation and quite another for a young beginner to follow his mood of the moment instead of having a clear idea of what he wants to do. Pianists like conductors must be able to form a clear conception of the music they are going to play and to carry it out consistently and logically. A good performance must have a balance of emotion and intellect in it. I can find no better example in the world of music for this sense of proportion than Toscanini, who never loses sight of the design as a whole in his treatment of musical details.

Current editions are responsible for a good deal of senseless over-emphasis of details, at the expense of the complete structure. These are often covered with so-called "marks of expression", added by the editor who has to show something in return for his fee; the result is that one "cannot see the forest for the trees". These people forget that "when everyone is somebody, then no one's anybody".

Students are not to blame after all if they accept in good faith editions bearing the name of celebrated pianists. Even as eminent a musician as Bülow was misled by his desire to make students play expressively. He cluttered up his editions with all sorts of extraneous marks of expression and did



James Friskin

not even hesitate to change the text in certain instances. Every phrase must have a crescendo or some interpretative touch, according to this system of editing. But very often the composer does not want an inflection. Piano students forget that there is nothing more effective in its way than a smooth, even pianissimo. We have Wagner's testimony to the effect produced upon him in a performance of Beethoven's Ninth Symphony by a passage played with just such a pianissimo—something that was at the time a rare achievement.

Students Should Play All Types of Music

Young students should interest themselves in all types of music. Specialization is dangerous in any case, and they will find that it will grow increasingly difficult for them to play other composers well if they confine themselves to the music of their favorites. I think that students should play the Liszt Etudes, for instance, even if they do not care for Liszt's music personally and do not intend to perform it in public. For these Etudes have great value, and the young pianist who can play Liszt well will find that he can also play Beethoven better, because of the added experience and technical mastery which he will have gained.

It is all important that students should learn how to listen to their own playing. For only if they hear themselves as others do can they obtain the effects which they desire in performance. Piano students should consider not only those parts of the texture which they want to emphasize, but if anything even more carefully the things which they intend to keep in the background. Sometimes the failure to produce tonal and dynamic contrasts is owing to a faulty muscular condition rather than to mental laziness. But in this case the student with fine taste will find a way of overcoming his physical handicap.

The material which the teacher uses is largely a matter of choice, always with the needs of the individual pupil in mind. Bach cannot be ignored. Czerny and Cramer offer a certain amount of technical material in a concentrated form. I do not believe in being narrow-minded in such matters. Some teachers like to use excerpts from compositions as studies. A great deal depends upon the student. There is certainly no single regimen which applies to all cases. What is right for one student may be completely wrong for another. As to the difference in the technical requirements of the music of the past

and the music of the present, I do not think that there is any absolute break. Some contemporary works demand a percussive style of playing, but any well-trained pianist has no difficulty in adapting himself to it. Whether one likes this "boiler-factory" type of music or not is a matter of personal taste.

Exchange of Criticism Is Valuable

Students can get valuable criticism through playing before each other. Class recitals are often just as useful as public appearances in getting them used to performing for others. Young people are usually not so nervous as those who have reached the age of self-consciousness and these early appearances can accustom them to the recital platform so that it will hold no terrors for them later on. A work which we have played ourselves never sounds the same to us as one which we know only through the interpretation of others. And therefore if several students play the same works they can help each other by listening and criticizing with the intimate knowledge of the music they have gained.

Unless a piece of music is entirely unfamiliar to the student, it is better for the teacher to wait until he has worked on it before playing it for him. Later it may do him good to hear the teacher's interpretation. I personally believe in playing for my students, but I think that this should be practiced in moderation. Of course, any student can listen to a phonograph recording if he is determined to hear some one else's version of the work which he is studying, but there is always the danger that he will remember the details of the performance too closely and copy them in his own. If the student is faced with music about which he knows nothing, then the teacher should give him a general idea of it, to avoid a waste of time in case he flounders about.

Teachers Should Play Themselves

In general I think it is good for teachers to play in public themselves fairly frequently. For they need to acquire new experiences in this way as well as their pupils. There have been some famous exceptions to this principle, however, and it is a matter which should not be considered dogmatically. One of the most successful teachers of the day once told me that he felt that his pupils made his public appearances for him.

Much is said these days about a lack of discipline and organization. But in the field of music education the tendency is toward too much regimentation rather than the opposite, I think. In the old days, one's musical training was more haphazard but it had certain advantages. One was able to enrich one's knowledge in many fields and to develop one's personality through informal contacts and experiences. I remember one teacher at the Royal College of Music in London who taught us a little bit of everything in his class. We learned about the orchestra, we had some ear training, we studied acoustics and many other sides of music in his course. Today, all of these things would be specialized, and very possibly the student might not have time to devote to them. We work more these days for the average student, and there can be no question that he gets better training than he would have in the past. But there is a danger in over-organizing musical study, for it may result in mechanization.

The development of the complete personality of the student, and his general culture, are of course very important matters. I should like to see some of our gifted students pay more attention—to mention what may seem a minor detail—to the way they express themselves in writing. They must often make their first contact through a letter, and they cannot hope to make a favorable impression if they write in a manner which suggests that they are half-educated.

Not infrequently I am amazed to see a moderately gifted student outstrip one of my greatest talents until I look into the case. And almost invariably I find that the difference is explained by an inferiority in general education and personal poise.

Heard and Told . . .

By EULALIA S. BUTTELMAN

IT is pleasant to think of a violinist living in the Midwest who is not only an artist of deep poetic and emotional sensitivity, but is likewise an exquisite homemaker whose husband and teen-age youngsters receive first attention.



Eulalia S. Buttelman

Esther Deane Rasmussen of Kalamazoo, Michigan, has for more than two decades functioned as the foremost violinist and teacher of violin in that city, and has concertized in neighboring towns and states as soloist and ensemble artist, as well.

For some years Mrs. Rasmussen was concertmaster of the Kalamazoo Symphony. Just previous to her voluntary

retirement from that post she won fresh honors with the orchestra in performance of a concerto. Duties as director of the violin department at Kalamazoo College have lately augmented her teaching schedule, but have not prevented her from continuing, as in years past, to assist in musical events at Western Michigan Teachers College. Currently a major activity consists of assistant teaching in the local studio of Herman Felber, eminent Chicago violinist who conducts the Kalamazoo Symphony with notable success.

Both the Rasmussen children excel in music and scholarship. Daughter Barbara Jane is in her first year of college, and incidentally probably owns the daintiest and best-kept sweater repertoire ever to grace a set of cellophane envelopes. Robert, her brother, in the early teens, is already in demand as piano accompanist. They both sing, play and possess an unusual background of train-

ing and experience in music.

Heading this talented household is husband-and-father Ivan, manager of a large glass and paint business downtown in the mart of trade. Intensely devoted to his family, he prefers to remain modestly an inconspicuous part of the *mise en scène*, but his exceptional qualities of character and personality make him one of the best-loved members of the music colony.

* * *

From the far Northwest comes word of a tribute paid to the kind of leadership which can be brought to a community by a school music educator when everything is as it should be. Robert A. Choate, director of music in the public school system of Spokane, Washington, received the 1941 Spokane Distinguished Service Award bestowed by the Spokane Junior Chamber of Commerce and a group of civic leaders in recognition of "outstanding civic and community contributions."

Mr. Choate was local manager of the highly successful 1941 convention of the Northwest Music Educators Conference, and has held various responsible posts in community affairs. In addition, he occupies the presidency of the Washington State Music Educators Association.

* * *

Now in his sixth year as supervisor of music in the schools of Salt Lake City, Utah, Lorin F. Wheelwright is actively engaged in furthering the MENC's cause of "American Unity Through Music." He inaugurated a music festival featuring that theme, and is also using it as the keynote for the Congress of Parents and Teachers for the State of Utah in his capacity as state chairman of the music committee.

The story of Dr. Wheelwright's endeavors in the Salt Lake City schools not long ago filled an entire page of *The Desert News*, complete with article by the supervisor and illustrated with pictures of students busy at their various musical chores, such as: Fourth graders at the blackboard composing words and music for a program; others listening to grand opera, playing orchestral instruments, and so on.

* * *

Two busy directors of music, both past presidents of the Southwestern Music Educators Conference, are making joint plans for attending the forthcoming biennial of the national body, the MENC, which convenes at Milwaukee from March 28 to April 2. The jaunt to Milwaukee will not be the first time that Frances Smith Catron of Ponca City, Okla., and Grace V. Wilson of Wichita, Kan., have traveled together on some pilgrimage of mutual interest.

Mrs. Catron and Miss Wilson enjoyed a visit to Alaska last Summer. They now congratulate themselves on having accomplished the trip before war restrictions made it unfeasible, if not actually impossible, to venture into territory whose geographic situation gives it immense strategic value. At the time of their journey no difficulty was encountered in securing passage by hydroplane to Fairbanks from Fort Yukon; take-off and landing were made from the famous Yukon river, only a few miles from the Arctic Circle.

* * *

Advancement is announced for Robert Davidson, music supervisor at Hamilton, Kans., for the past three years, who goes to fill a similar position at Mead, Kans. His successor at Hamilton has not yet been named, it is said.

* * *

E. J. Schultz, head of the music de-

partment of the University of Oklahoma's College of Fine Arts, reports gratifying news as to the status of music in "the Boomer State". According to an item in the Oklahoma State Symphony Society News, the superintendent of public schools in Oklahoma City holds the following views:

"Music has always been a tremendous help in our schools. Now that we are at war we do not want to make the tragic mistake that England made. At the very beginning of the war that nation permitted its music . . . to disintegrate, but in a very short time the realization was borne forcibly upon them that nothing could take the place of fine music in maintaining citizen morale and in restoring shattered nerves . . ." Superintendent H. E. Wrinkle further expressed his belief that music is "so vitally important in times of stress such as these that it could be considered the fourth arm of defense".

Pursuing a policy of enlarged coöperation with the schools, the school music committee of the Oklahoma State Symphony Society is sponsoring sixty-six school concerts during the mid-winter months, in an effort toward reassurance and stabilization of the children of that locale.

* * *

Walter Duerksen, director of bands at the University of Wichita, was recently represented in the *Kansas Music Review* by an article on "Music in National Defense Industries" in which he stated that the several airplane factories located in Wichita (Boeing Aircraft, Cessna Aircraft and Beech Aircraft) are greatly interested in promoting musical organizations among their employees as an essential factor in development of employee morale.

The three companies already sponsor many music groups. Cessna has a choir of sixty voices conducted by James H. Barrett, vocal director of the U. of W., two male quartets, three girls' trios, a dance orchestra of sixteen members, and presents a weekly radio program called "Strictly Personnel", featuring all groups.

Beech maintains a band of forty members, a male quartette and glee club. Boeing promotes a well-balanced program of music, with sixty-five-piece band directed by Mr. Duerksen, several quartets, a glee club and weekly community singing. Plans are under way in all three factories to expand the music effort so that it will include an ever larger number of employees and reach a higher standard of musical excellence.

Carl M. Roeder Presents Pupils

Carl M. Roeder presented his pupils, Jane and Joan Rosenfeld, duo-pianists, in a studio recital on Jan. 23. The program included an organ concerto by Handel arranged by Hannah Klein, and works by Bach, Beethoven, Schumann, Saint-Saëns and Duvernoy.

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SEMI-FINAL AND FINAL CONTEST JUDGES CHOSEN

Joint NBC-NFMC and Juilliard Contest Adjudicators Named—State Finals Closed

NEW HAVEN, CONN., Feb. 20.—Pierre Montoux, conductor, and Naoum Blinder, first violinist of the San Francisco Symphony, and Maxim Shapiro, pianist, will serve as judges in the Western Region auditions of the joint National Broadcasting Company-National Federation of Music Clubs-Juilliard School of Music contest to select a scholarship winner for study at the Juilliard School. The semi-finals for the Western Region will be held March 16, in the NBC Studio, 111 Sutter Street, San Francisco.

Semi-finals for the Eastern and Central Regions are to take place coincidentally with the finals in a nationwide contest to select three students in string instruments for scholarships in the Berkshire Music Centre. Members of the Boston Symphony will be the judges. The Berkshire finals are scheduled for March 13, in New York, and March 23, in Chicago. State finals in both contests are already closed and state winners only are competing for the national awards.

The finals in the Juilliard contest, which was prompted by a shortage of violin students throughout the country, will be in the form of air auditions of the three regional winners. The date set is Saturday, April 4, from 2:30 to 3:00 P. M., and the judges will be Pierre Montoux, Louis Persinger and Albert Spalding, violinists and teachers, Ernest Hutcheson, dean of the Juilliard Graduate School, and Leopold Stokowski. The broadcast will be made over the NBC network, but stations of origin cannot be announced until the identity of the semi-finalists has been determined, as each will broadcast from the network station nearest his or her home.

The National Broadcasting Company will pay the living expenses of the student selected in the Juilliard Contest, Juilliard contributing the scholarship. The contest is open to violinists between sixteen and twenty-two.

APPEARANCES ARE MADE BY JUILLIARD PUPILS

Students Heard in Variety of Programs Over Wide Territory

Pupils of the Juilliard School of Music were active in public appearances during the month of January. Among those heard were Francis Rogier, pupil of Evan Evans, in Scarsdale, N. Y.; Ruth Rink, violinist at the University of Illinois, as winner of the Kate Neal Kinley Memorial Fellowship; Arthur Marcus, pianist, pupil of Carl Friedberg, at Flushing, L. I.; Virginia von Voigtlander, violinist, pupil of Edouard Dethier, with the Washington Heights Oratorio Society; William A. Dean, pupil of Mme. Schoen-René, with the Arkansas State Symphony and in 'The Messiah' in Little Rock.

Eugene Bonham, bass, pupil of Francis Rogers, gave a recital at the MacDowell Club in New York; Gordon Dilworth, baritone, pupil of Hardesty Johnson, sang with the Bridgeport Symphony; Freeman Koberstein, pupil of Olga Samoroff, at Limestone College, S. C.; Robert Korff, in New York; Mildred Portney, Brooklyn, and Selma Mednikoff, pupil of Carl Friedberg, at Walden School, N. Y., and with the Orchestrette Classique at Dobbs Ferry, N. Y.

Eastman School Junior Orchestra Plays

ROCHESTER, N. Y., Feb. 20.—Eastman School of Music events included a concert at the Eastman Theatre by the Eastman School Junior Orchestra, Dr. Paul White, conductor, on Feb. 9, offering Rimsky-

Korsakoff's 'Scheherazade' and works by four American composers; on Feb. 10, Louise Dornfield, 'cellist, and Mary Martha Niemann, soprano, were presented in recital at Kilbourn Hall, and on the following evening, Feb. 11, John Celentano, violinist, was the recitalist. Mr. Celentano is a member of the Rochester Civic and Philharmonic orchestras, and is a candidate for the degree of Master of Music in music literature. M. E. W.

PEABODY CONSERVATORY HONORS SIDNEY LANIER

Musician-Poet's Centenary Is Celebrated in Conjunction with Johns Hopkins University

BALTIMORE, Feb. 20.—The Johns Hopkins University and the Peabody Institute presented a joint program on Feb. 1 in celebration of the centenary of Sidney Lanier. Lanier taught English at Hopkins and at that same period also served as flutist in the Peabody Symphony.

Settings of poems of Lanier, made by Howard R. Thatcher, Peabody faculty member, were sung by Jeffry Gould, baritone, of other Lanier poems with music by Henry Hadley, and George W. Chadwick, were sung by Thelma Viol, contralto, and the composer-poets' 'Danse des Mouches', a sprightly work for solo flute, was played by John Burgess with the Peabody Orchestra, directed by Stanley Chapple. The Peabody Chorus presented the Dudley Buck setting of the poet's 'Centennial Meditation of Columbus' with Frank Whitmore singing the solo episode. An orchestral arrangement of the Buck work had been supplied by Spencer Huffman. Dr. Isaiah Bowman, president of Johns Hopkins University, introduced the speaker, Dr. William Lyons Phelps, of Yale, who outlined the career of the poet and gave a valuation of his creative talent. F. C. B.

SCHOOL GUILD PLANS ANNUAL CONFERENCE

To Meet in Philadelphia for Concert and Roundtable Discussions

The National Guild of Community Music Schools will hold its third annual conference in Philadelphia on March 10. John Grolle is president of the Guild.

The program for the conference will consist of roundtables on pedagogic and executive problems, and a concert by students and representatives from the various schools will demonstrate the type of work being accomplished by the schools. The program will probably be concluded with a performance of Pergolesi's 'Stabat Mater' sung by the Settlement Music School Chorus accompanied by its string orchestra. The conference begins at twelve o'clock and lasts for one day.

Cornish School Gives Concert of Mozart Works

SEATTLE, Feb. 20.—The opening event of the Cornish School Spring series was a well prepared chamber music recital devoted to the works of Mozart. The Cornish Theater lends itself admirably to such intimate music and Mr. Balogh, dean of the music department, has planned the series to bring valuable examples of notable music to the attention of music lovers in this community. The program included a first performance here of the Sinfonia Concertante, for violin and viola, played by Fritz Neuman and Lenore Ward Forbes, with Mr. Balogh playing the orchestral part at the piano; two delight-

ful numbers by Stephen and Patricia Balogh, duo-pianists, Adagio and Fugue in C. Minor, and the Sonata in D; and the Piano Quartet No. 1 in G Minor, played by Stephen Balogh, Mr. Neuman, Miss Forbes and Donald Strain, all members of the school faculty. The capacity audience was warm in its approval. N. D. B.

Cleveland Music Settlement Engages David Greenbaum

CLEVELAND, OHIO, Feb. 20.—The Music School Settlement announces the appointment of David Greenbaum, member of the Cleveland Orchestra, to the faculty in the 'cello department, replacing Nathan Stutch, who has joined the Marine Band in Washington. At a faculty recital at the school were heard two quintets with clarinet. Those taking part included Steve Kowalski, clarinet; Joseph Koch and Vincent Greicius, violins; Frederick Funkhouser, viola, and David Greenbaum, 'cello. The Mozart A Major Quintet and the Brahms B Minor Quintet were the works played. W. H.

Memorial Fellowship Open at University of Illinois

URBANA, ILL., Feb. 20.—The Kate Neal Kinley Fellowship, established in 1931 at the University of Illinois to promote advanced study in fine arts, will again be open this year. Examinations in music will take place in Smith Memorial Hall on May 30. Applications should reach the committee not later than May 1. Requests for application blanks should be addressed to Dean Rexford Newcomb, College of Fine Arts, Architectural Building, University of Illinois, Urbana, Ill.

Military Band Organized at Cleveland Institute

CLEVELAND, Feb. 20.—A military band, led by Ralph Rush, director of instrumental music in Cleveland Heights High School, has been formed at the Cleveland Institute



Betsy Culp-Dornay and Frank Richards, Baritone and One of the Singers Coaching with Her, on the Roof of Her Riverside Drive Studio

of Music. Mr. Rush has had long experience in band conducting and has won first rating in every contest since 1935. Beryl Rubinstein, director of the Institute, gave a recital on Jan. 7. W. H.

Kraft and Wilson Give Recital at Eastman School

ROCHESTER, N. Y., Feb. 20.—As one of the Tuesday evening series of chamber music concerts, Arthur Kraft, tenor, and Raymond Wilson, pianist, were heard in Kilbourn Hall on Feb. 3. Mr. Kraft offered a group of antique pieces by Astorga and Handel, Mozart's cantata, 'Die ihr des Unermesslichen Weltalls' and short works in English. Mr. Wilson played Schumann's G Minor Sonata and a group by Liszt and Debussy.

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New York Studios

Lucille Manners, soprano; Frank Richards, baritone, and Margaret MacLaren, soprano, from the studio of Betsy Culp Dornay, have been recently heard in recitals and opera. Miss Manners is appearing in opera in Detroit. Mr. Richard made a Canadian tour and is singing in the same company with Miss Manners. Miss MacLaren is appearing in New York with Gertrude Lawrence in 'Lady in the Dark'.

Andzia Kuzak, artist pupil of Queena Mario, will sing the role of Blonda in Mozart's 'The Abduction from the Seraglio' under the baton of Michael Kuttner with the Trenton Opera Company on Feb. 26.

Mary Alberta Doglio, organist, pupil of Pietro A. Yon, recently gave a recital before the Rhode Island chapter of the American Guild of Organists in All Saints Memorial Church, Providence.

Leschetizky Association of America Holds Initial Meeting

The initial meeting of the Leschetizky Association of America was held at the studio of Mrs. Walter Golde on Feb. 8. The object of the association is to keep alive the ideals and pianistic principles. Mrs. Golde was elected chairman of the organizing committee and Louis Sampson, secretary-treasurer. New Members of the association included Mrs. Ossip Gabrilowitsch, Artur Schnabel, Alexander Brailowsky, Ernesto Berumen, Jacob Weinberg, Harold Nason, Wager Swayne, Howard Wells, Isabelle Vengerova, Charlotte Baerwald, Carola Spaeth Haushka and Adele Lewing. As a result of many requests, there will be an associate membership open to pupils of Leschetizky pupils. The next general meeting will be held on April 28, at the residence of Mrs. Lewing, 320 East Fifty-seventh Street.

Pupils of Mischa Goodman Play at Irving High School

Violin pupils of Mischa Goodman were heard in a recital in the auditorium of the Washington Irving High School on Feb. 15. With the exception of the opening number, Smetana's Quartet, 'From My Life', and Corelli's 'La Folia', the program consisted of concertos, separate movements and entire. These included Viotti's No. 22; the Mendelssohn, Lalo's 'Symphonie Espagnole', the Beethoven and that by Paganini in D. Those taking part included Irving Nussbaum, Florestano Tozze, Paul Krassner, Edwin Marks, Andrew Carroll, Gerald Krassner, Ruth Dembinsky, Arnold Weiss, also Benjamin Shampianer, viola, and Giorgio Ricci, cello. Peter Franck was accompanist for Mr. Nussbaum and David Steimer for the other players.

Manhattan School of Music Institutes Special District Music Service

The Manhattan School of Music has inaugurated a special district service to be used in an extended program of public morale work during the war. It is composed of members of the faculty, alumni and advanced students. The school has maintained for some time a district music service as an integral part of its organization and this new unit is an enlargement of its original plan.

Third of Faculty Concerts Given at Mannes Music School

A series of faculty concerts is being given at the Mannes Music School for the benefit of the school's scholarship fund. The third of the series on the evening of Feb. 15 was by six members of the faculty and Leopold Mannes, associate director of

the school. The program included Mozart's Trio in E Flat for viola, clarinet, and piano, with Samuel Gardner, Eric Simon, and Robert Scholz; César Franck's Sonata, with Samuel Gardner, violin, and Leopold Mannes, piano; Beethoven's Quintet in E Flat for wind instruments and piano, with Mitchell Miller, oboe; Eric Simon, clarinet; Harold P. Goltzer, bassoon; Philip Palmer, horn, and Leopold Mannes, piano. A special concert was given on Feb. 24 by Paul Stassevitch, violin, and Leopold Mannes, piano.

Juilliard School to Open Summer Session on July 6

The eleventh season of the Juilliard Summer School begins its sixth week session on July 6, according to an announcement by George A. Wedge, director. A new series of one-week "clinic" or "refresher" classes in materials and methods will be given by each member of the teachers. A student may enroll for each week separately or for the entire course. Credit is not given for less than three weeks. Specific topics will be discussed each week. The series has been arranged for teachers who are unable to attend the full session.

Music of the Americas to Be Given at Philadelphia Conservatory

PHILADELPHIA, Feb. 20.—The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, announces two programs, "Music of North and South America" by faculty members on the evenings of March 12 and April 16 in the Ethical Society Auditorium. These concerts are given in memory of Mrs. D. Hendrick Ezerman, the late director of the Conservatory. Faculty members participating will be Joseph Battista, William Bless, Allison R. Drake, Willem Ezerman, Elsa Hilger, Boris Koutzen, Paul Nordoff, Dorothea Persichetti, Vincent Persichetti, Edna Phillips and Helen Rowley. Sadah Shuhari, violinist and Laís Wallace, soprano will be guest artists.

New Studio of Brooklyn Heights Student Club Holds Meeting

The New Studio of Brooklyn Heights, Anne Hull, director; Dora Herwig and Blanche Winogren, associates, held a meeting of its Children's Club on Feb. 7, at which a program for piano and recorders was given. Those taking part included Edith Zicherman, Sara Moore, Roberta Tunick, Randol Masters, June and Florence Maisel, Selma Ressler and Joan Bruder. On Feb. 14, Mme. Louise Arnoux will give a costume recital of French and Russian songs for the benefit of the scholarship fund of the school.

Lectures Announced at Diller-Quaile School of Music

Three lectures on the Teaching of Music by Angela Diller are announced at the Diller-Quaile School of Music for three Monday mornings, March 2, 9 and 16, from 9:30 to 12. The subjects will be 'Ear Training', 'Sight Reading' and 'Memorizing'.

Lynne Wainwright Gives Recital at Zeckwer-Hahn Conservatory

PHILADELPHIA, Feb. 20.—Lynne Wainwright, solo harpist of the Philadelphia Orchestra and member of the faculty of the Zeckwer-Hahn Philadelphia Musical Academy, was heard in the concert hall of the academy on Feb. 18. Assisting artists were Albert Tipton, flutist, and Mary Norris, pianist, a member of the faculty. A feature was Mozart's Concerto in C for harp and flute. The recital was one in a regular series by the academy faculty musicians and advanced students. W. E. S.

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BALDWIN-WALLACE PLANS TENTH BACH FESTIVAL

'Christmas Oratorio' to Be Given—
Two-Day Programs Set for May
Visiting Soloists Listed

BEREA, O., Feb. 20.—The tenth annual Bach festival at Baldwin-Wallace, previously announced for June 5 and 6, has been advanced two weeks to conform with the accelerated college program as suggested by the government. Since Commencement Day has been set for May 25, this festival will take place on May 22 and 23. The major work to be performed this year is Bach's 'Christmas Oratorio', which will be presented on May 23 in two concerts.

The programs on May 22 will include a Bach organ recital in the afternoon by Walter Blodgett, of Cleveland, on the new Baroque organ, which was dedicated at the ninth festival. Later, Olin Downes, music editor of the New York Times, will give a lecture. This program will include one of the six famous motets by Bach, sung by the A Cappella Choir, and the secular solo cantata, 'Amore Traditore', sung by David Blair McClosky.

That evening there will be given Cantatas No. 11, 104 and 50, also the Concerto in F Minor for Clavier and Orchestra. The cantatas will be sung by the Bach Chorus under Dr. Albert Riemenschneider. The soloists will include Margaret Schluer of the faculty, piano; Thelma von Eisenhauer, soprano; Lillian Knowles, contralto; Harold Haugh, tenor; and David Blair McClosky, bass. John Challis will again be at the harpsichord for this year's festival. These same soloists will participate in the Christmas Oratorio on Saturday.

As has been the custom at these festivals since they began ten years ago, the

program on both days will be preceded by two half-hour programs of Chorales played by the Brass Choir from the tower of Marting Hall.

The faculty members who will act as conductors during the festival are Carl Schluer, Cecil W. Munk and Dr. Riemenschneider, who is general director. George Poinar, of the faculty, will be concertmaster of the Bach Festival Orchestra, which will again be augmented by professional players from the Cleveland Symphony. All concerts will be held as always in the Kulas Musical Arts Building, Berea.

Peabody Students Give Performance of 'Don Pasquale'

BALTIMORE, Feb. 20.—The Peabody Conservatory Opera Company, Dr. Ernest Lert, director, appeared in a sprightly performance of 'Don Pasquale' at the Maryland Theater on Feb. 21. A crowded house cheered the singers and the youthful orchestra of students under the direction of Stanley Chapple. Margeret Besler, as Norina; A. Russell Slagle, as Don Pasquale; William Maun, as Dr. Malatesta, and Robert Beam, as Ernesto gave highly creditable performances. Scenery by Wally Newland and the class of Maryland Institute of Art students added to the good effect of the production.

F. C. B.

Shaffner Pupils Give Sacred Program

Ruth Shaffner, soprano and teacher, presented a number of her pupils recently in a recital consisting of sacred numbers in the studio of Charles Haubiel. This was the first in a series of three. Solos and duets and trios from oratorios by Handel, Mendelssohn, Franck, Rossini, and Bach were presented. Those taking part were Betty Kane Knight, Nanciel McGar, Mary Dean Healy, Mrs. Tim Healy, Myrna Swanson, Erno Meringer, tenor; George Fuller, baritone; Edith Conde, Jane Carolyn Pressey, Natalie Scholze, and the Shaffner Ensemble.

La Forge Pupils Heard

Florence Hartley, dramatic soprano, and The Balladeers, gave a concert in the Ferguson Library in Stamford, Conn., on Feb. 15. Miss Hartley and the quartet each sang three groups. Beryl Blanch was accompanist. By request, Frank La Forge, accompanied The Balladeers in his 'Flanders Requiem'. Mr. La Forge gave the sixth and final lecture of the series under the auspices of the Community Association of Darien, Conn., on Feb. 23. The lecture was followed by an illustrative musical program by Laura La Forge, and Carlotta Franzel, sopranos, and Stuart Gracey, baritone. Mr. La Forge accompanied the singers.

Mr. and Mrs. Casadesus Open Concert Series at University of Miami

MIAMI, FLA., Feb. 20.—The opening concert of the series at the University of Miami, was given on the evening of Jan. 26, by Robert and Gaby Casadesus, duopianists. The program included Mozart's two-piano Sonata, a group of shorter pieces played by the two artists, and two groups of solos by Mr. Casadesus.

Mitropoulos Leads Student Bands

NASHVILLE, TENN., Feb. 20.—Dimitri Mitropoulos conducted the Minneapolis Symphony in a program for school children and Junior College students on the afternoon of Feb. 17 in the War Memorial Auditorium. Mr. Mitropoulos conducted the combined school bands from the Castle Heights Military Academy and from schools in Lebanon, Pulaski, Goodlettsville and Donelson in the National Anthem. The bands had been rehearsed by G. B. Hunt of the Peabody College. The event was organized by Mrs. Richard N. Coolidge, children's concert chairman.

RECITALS PRESENTED AT EASTMAN SCHOOL

Programs of Wide Variety Given by Soloists and Other Groups

ROCHESTER, N. Y. Feb. 20.—Among recent Eastman School of Music events was a joint recital given on Feb. 17, by Robert Willoughby, flutist, and Glennes Garlick, violinist. Mr. Willoughby is a student from the class of Joseph Mariano. Dorothy Ornest was accompanist for Mrs. Garlick, and Frances Newman for Mr. Willoughby.

The second public concert in Kilbourn Hall with performer graduates as soloists with the Rochester Civic Orchestra, Dr. Howard Hanson conducting, was given on Feb. 19. Those taking part were Robert Baustian, and Frances Newman, pianists; Morris Krachmalnich violinist, Mrs. Willoughby, Rae Stubbs, soprano, and Doris Johnson, harpist.

On Feb. 16, Frederick Fennell conducted the school's Symphonic Band. The program was all-Russian, and included Tchaikovsky's 'Romeo and Juliet' Overture, the second and fourth movements of Shostakovich's Fifth Symphony, Tchaikovsky's 'Swan Lake' ballet music, Borodin's 'In the Steppes', and Mussorgsky's 'Pictures at an Exhibition'. Mr. Fennell received many recalls which he shared with the band.

MARY ERTZ WILL

Stassévitch Gives Recital at Mannes School

Paul Stassévitch, violinist and member of the faculty of the Mannes Music School, gave a recital on Feb. 24, at the school. Leopold Mannes, pianist and associate director of the school, collaborated in the Brahms Sonata in D Minor, Op. 108. The program also included 'La Folia', Corelli-Kreisler; 'Poeme', Chausson; Slavonic Dance in G, Dvorak-Kreisler; 'Pièce en forme de Habanera', Ravel, and other works. Harold Fink, a student at the school, was accompanist.

Kettering Compositions Given in Ashland, O.

ASHLAND, OHIO, Feb. 20.—Compositions by Eunice Lea Kettering, head of the music department of Ashland College, were given by the Ashland Music Club at the Mr. and Mrs. F. E. Myers Memorial Home on Feb. 12. Besides Miss Kettering, pianist, the Ashland College Chapel Choir took part and the soloists were Dorothy Brown Garrigus, soprano; Jane Albright and Joan Minamy, violins; Sarah Jane Hollen, cello, and Anna Brauer Stuckey and Elva Barrett Shank, pianists. The accompanist was Helen J. King.

Clark University Concludes Series of Artist Recitals

WORCESTER, MASS., Feb. 20.—Clark University completed the first year of a successful series of concerts on Feb. 10. Known as the Friends of Music the Fine Arts Department sponsored recitals by Harold Bauer, pianist, on Jan. 6, Ruth Posselt, violinist, on Jan. 20, and the Budapest String Quartet. The series is designed to offer recitals by well-known artists in the intimate surroundings of the University's new auditorium, Atwood Hall, and will be continued under the direction of H. Earle Johnson of the faculty.

Gretchaninoff Program Given by Choir

Alexander Gretchaninoff attended a program of his compositions given by the Choir of the Calvary Episcopal Church on Feb. 23. Harold Friedell, director of the choir, improvised at the organ on a theme submitted by Mr. Gretchaninoff. Six choral works were presented by the choir. Following the program a reception was held for Mr. Gretchaninoff.

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Queena Mario



Evan Evans

operatic acting and tradition which Mr. Hackett had conducted, and Mr. Evans will teach singing. Mme. Mario was for many years a leading soprano at the Metropolitan Opera. Mr. Evans has been teaching at the Institute of Musical Art of the Juilliard School of Music for the past five years. He also heads the vocal department of the Summer Music School at Chautauqua Lake, N. Y.

Hardesty Johnson, tenor, is teaching in place of Paul Reimers, while the latter convalesces from a serious illness.

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VERY few piano concertos have been written with the junior pupils in mind. Simplifications have been made of Mozart and Haydn concertos to meet the capacities of young students not yet equipped to tackle such works in their original form, but those composed especially for the earlier grades can probably be counted on the fingers of one hand, with one finger left over for a new one, a Concerto in A Minor, by Jean Williams, which has just been published by Schroeder and Gunther.

As published with an accompaniment for a second piano in lieu of an orchestra, the score covers but twenty-two pages. And, planned according to the traditional scheme, it consists of three movements, an Allegro con Brio, a Largo and a final movement in the manner of a tarantella. The opening Allegro is in march-like rhythm and, according to tradition, is provided with a cadenza, one replete with a long chromatic scale, an extended trill and a closing glissando. The Largo is cast in the mold of an attractive melody with elaborations based on forms that enter into the daily technical routine, while the tarantella offers grateful opportunity for brilliant and dashing playing.

It is all pleasing music, structurally readily recognizable, and it should be found useful as a stepping-stone to the more exacting standard works in this form.

A METHOD FOR THE TUBA ISSUED BY CARL FISCHER

IN the continued progress of its Dantean descent into the lower regions of the orchestra the series of orchestral instrument instruction books published by Carl Fischer has now reached the profoundly sonorous tuba and, accordingly, the firm has brought out *The Geib Method for Tuba* by Fred Geib, of the Radio City Music Hall Orchestra.

The book proper is prefaced by a short and enlightening history of the tuba, tracing its descent from the ancient cornet, itself a development from the posthorn, through the serpent, which became the bass of the cornet family, and then the ophicleide, which, becoming obsolete, was superseded by the contra-bassoon, the tuba as we know it having to await, like other brass valve instruments, the invention of the piston valve and a subsequent process of development.

This work, by a tuba player of wide experience in the foremost orchestras and prominent bands, covers the ground in so thoroughgoing and, at the same time, concise a manner that it undoubtedly will be accepted as the authoritative instruction book for the instrument concerned. A page of general instructions and advice precedes several pages setting forth the rudiments of music and the manner of playing embellishments, a subject treated in greater detail later on. Then the various features and characteristics of the instrument are carefully explained and minute directions are given for the production of the tone.

There follow exercises in rapid tonguing, double tonguing, triple tonguing and articulation, a complete exposition of the scales and then a chapter of advanced studies. Finally, excerpts are given from

the tuba parts of such standard works as the César Franck Symphony, Strauss's 'Death and Transfiguration' and 'Till Eulenspiegel', Berlioz's 'Fantastic' Symphony, Mascagni's 'Cavalleria Rusticana', Gounod's 'Queen of Sheba' and others.

Carl Fischer has also issued Volume 2 of Julius Weissenborn's Bassoon Studies, this collection being for advanced players of this bassoon. These studies are graded with shrewd care and are so comprehensive in range as to provide equipment for every technical situation conceivable.

TANSMAN'S FOURTH SONATA INDIVIDUALLY MODERNISTIC

FROM the Associated Music Publishers come new works for the piano by composers of the Left Wing, the Sonata No. 4 by Alexandre Tansman, and a set of Six Miniatures by Alexander Semmler.



Alexandre Tansman

The Tansman sonata is written in an individual idiom that is an outgrowth of present-day harmonic sophistication. What strikes one first of all in examining it is the closely compact way in which the thematic line moves in progressions of small intervals in the preliminary Andante and in much of the first movement proper, which also has pages in unison at the distance of two octaves that create an arresting effect through their sharp contrast with the chordal passages.

The second movement is an Adagio Lamentoso of a strongly defined rhythmic character and then the opening two-page Andante sostenuto is inserted again as the introduction to the third movement, by which device an uncommon measure of structural symmetry is achieved. That third movement, an Allegro Deciso, has a veiled waltz rhythm as its basis and pursues the established path of close-interval progressions right up to the end. The work is the product of experienced craftsmanship in the métier chosen and is to be played by those who can think along the lines of the most advanced harmonic experimenters.

The Semmler Miniatures also take harmonic emancipation as their point of departure and the composer has succeeded in creating a clearly defined physiognomy for each one of the six: 'Drifting Clouds', Scherzo, Reverie, 'Hobbyhorses on Parade', Oriental Dance and 'Autumn Wind'. There is charm in the very intangibility of 'Drifting Clouds' and in the vague mood of the Reverie, while the Oriental Dance has a pronounced exotic allure and the 'Autumn Wind' is colorfully descriptive.

As further food for the pianists the same house publishes a transcription for two pianos by Stephen Kovacs of the Spanish Dance No. 1 from Falla's 'La vie breve', an admirably wrought arrangement that provides a brilliantly colorful end-piece or encore number for the duo-pianists.

And as the representative of Schott & Co. of London Associated releases here an

organ publication of that firm, an arrangement by Harvey Grace of 'Purcell's Trumpet Voluntary', the sometimes-called 'Prince of Denmark's March', which is attributed to Henry Purcell, although it is not to be found in the Purcell Society Volumes. The appropriately straightforward and simple arrangement of this march is especially well adapted for a recessional.

ANOTHER PATRIOTIC ANTHEM IN HARVEY GAUL'S SERIES

THE high standard set by Harvey Gaul for his series of Patriotic Anthems based on texts taken from the State papers of great Americans is maintained in 'Lincoln Prays After the Battle of Bull Run'. The others published are 'Daniel Webster's Collect for Americans' and 'William Penn's Inscription', while the fourth of the set, 'Patrick Henry's Resolution', is now in preparation by the publishers, J. Fischer & Bro.

The text of 'Lincoln Prays After the Battle of Bull Run' is taken from Lincoln's 'Bull Run Prayers'. It is a simple but eloquent little prayer for the nation and Mr. Gaul has clothed it with worthy music of uplifting character cast in the form of a chorus for mixed voices in four parts with soprano solo. The performance-time is four minutes.

Another fine choral work from the same publishers is William Grant Still's 'Rising Tide', a setting of a poem by Albert Stillman, the rising tide referring to the men who will make the world of tomorrow. There is a stimulating vitality in this music and a surging onward in it aptly suggestive of the title and what it connotes in terms of humanity. Effective as it is in the form for solo voice, it is still more stirring in this choral version for first and second sopranos, altos, tenors, baritones and basses. The required time is two and a half minutes.

One of the most exhilarating secular choral works of recent years is Joseph W. Clokey's 'Hunting Song', with poem by Walter Scott, 'Waken, Waken, Lords and Ladies Gay'. This is a somewhat extended work of outdoor joyousness of spirit which drives on at quickening pace to a finale of boisterous abandon. In different vein, the same composer's 'Jubilate Deo' for four-part mixed choir is a fittingly conceived and effective setting of Psalm 100.

Then there is 'A Prayer for Peace' by Alfred H. Johnson, a setting of fervently expressed music for a poem by Virginia Grant Collings, for soprano, alto, first and second tenor and bass, with baritone or contralto solo, and within one cover are issued two fine Festival Processional Hymns, 'Christ Victorious', with music by Donald D. Ketting, and 'Forward Through the Ages', arranged on a theme of Handel's by Mr. Ketting. There is also a revised edition of Fr. Schoepf's Easy Mass in G for soprano, with optional alto part, a work of appealing simplicity and utterance throughout.

A ROMANZA BY CHAMINADE AMONG PRESSER NOVELTIES

CECILE CHAMINADE'S name has not appeared in publishers' lists of newer compositions very recently but the Theodore Presser Co. has now published a Romanza Appassionata for either violin or cello and piano by the French woman composer whose piano pieces of a certain salon-ish grace and appeal once enjoyed a considerable vogue and whose more substantial compositions have never received quite all the attention they may have deserved because of the character of that vogue. This Romanza is gratefully melodious and is built up to impassioned climaxes, the writing for all instruments concerned being characteristically smooth and fluent.

An American woman composer, Lily Strickland, has written a gracefully effective little violin piece called 'Night Flower' that Presser publishes and there is also an attractive 'Romance in Vienna' for

piano in the typical Viennese waltz manner by Felix de Cola, based on a theme by John Reinhardt. Timely, easy transcriptions for piano solo have been made of César Franck's 'O Holy Bread of Heaven' ('Panis Angelicus') by William Hodson and the principal theme of the first movement of Beethoven's Fifth Symphony and the opening theme of Tchaikovsky's Piano Concerto in B Flat Minor by Rob Roy Peery, and the Tchaikovsky concerto theme has been arranged simply for two pianos also by R. S. Stoughton.

Of rather unusual character for piano material but undoubtedly destined to find a public of its own is this firm's collection of Concert Transcriptions of Favorite Hymns for piano by Clarence Kohlmann. These, far from being just simple presentations of the hymns, on the one hand, and anything on the order of the old-time 'Sweet By-and-By' with variations, on the other, are tastefully made elaborations of the hymns for piano solo purposes. Twenty familiar hymns are thus created, ranging from 'The Church's One Foundation', 'All Hail the Power of Jesus's Name', 'The Son of God Goes Forth to War' and Sullivan's 'Onward, Christian Soldiers' to 'The Promised Land' and 'When They Ring the Golden Bells'. L.

NEW MUSIC RECEIVED

For Miscellaneous Groups, Sacred:

'I Am Weary of My Groaning', for treble, alto, tenor and two basses, and 'O Praise God in His Holiness', for eight-part mixed chorus unaccompanied, two motets by Edward J. Dent (Oxford: C. Fischer).

'He Shall Give His Angels Charge Over Thee', by C. S. Lang, for two sopranos, an alto, a tenor and a bass, unaccompanied. 'In Humble Faith I Dedicate to Thee', music by Orlando Gibbons, words by David Goodchild, short anthem for two sopranos, an alto, a tenor and a bass (Novello: Gray).

For Four-Part Mixed Chorus, Secular:

'Your Land and My Land' and 'Stouthearted Men', by Sigmund Romberg, arr. by Douglas MacLean. 'Zigeuner', by Noel Coward, transcribed by Gregory Stone (Harms).

'March of the Toys', by Victor Herbert, text by John Alan Haughton, transcribed by Douglas MacLean. 'I Know a Maiden', madrigal by Orlando di Lasso, ed. by Theodore M. Finney. 'Mother Mine', Polish folksong, arr. by Karol Rathaus. 'The Home of Liberty', Welsh air, revised by F. Campbell-Watson. 'The Greedy Mousie', setting of a Russian fable by Boris Levenson. 'The Cossack's Farewell' and 'Don't Go, Griziu', Ukrainian folksongs, and 'Roumanian Dance Song', Roumanian folksong, transcribed by Gregory Stone (Witmark).

'The Sky Is Up Above the Roof', by Bernard Fitzgerald. 'Night Song', by Frances Harley. 'The Nightingale', old Hungarian round, and 'Iceland's Castle', Czechoslovakian folksong, arr. by Frances Harley and Walter Aschenbrenner. 'Hungarian Dance Song' (Czardas) and 'Kerchief Song', 'Dancing at the Fair' and 'No, They Say I Shall Not Wed', Hungarian folksongs, arr. by Feris Leyhar and Walter Aschenbrenner (C. Fischer).

'My Own United States', by Julian Edwards, arr. by Douglas MacLean, with band accompaniment available. 'Victor Herbert's Favorites', a medley of music by Herbert, transcribed by Douglas MacLean for mixed chorus for use with band or orchestra (Witmark).

'Abou Ben Adhem', motet by F. W. Wadely, setting of poem by Leigh Hunt (London: Novello. New York: Gray).

For Three-Part Women's Chorus, Secular:

'Invitation to the Dance', by Weber, arr. by Nicholas Dauty, with soprano and tenor solos (Presser).

'Czechoslovakian Lullaby', arr. by Raymond Allyn Smith and Walter Aschenbrenner. 'Roundelay', based on 'Star of the Sea', and 'The Little Sandman', arr. by Frances Harley and Walter Aschenbrenner (C. Fischer).

'Lullaby', music from Tchaikovsky's Third Symphony paraphrased and supplied with words by Samuel Richards Gaines. 'Welcome, Sweet Pleasure', by Thomas Weelkes, arr. by Gwynn S. Bement. 'Gold and Silver' Waltz, by Franz Lehar, arr. by Rob Roy Peery (Ditson; Presser).

For Four-Part Women's Voices, Secular:

'The Cuckoo Clock', by M. Schneider Trnavsky, arr. by Raymond Allyn Smith and Walter Aschenbrenner, with soprano solo (C. Fischer). 'Rain', by Radie Britain (Schmidt).

For Four-Part Men's Chorus, Secular:

'The Greedy Mousie', setting of a Russian fable, by Boris Levenson. 'The Cossack's Farewell', Ukrainian folksong, transcribed by Gregory Stone (Witmark).

'Just You', by H. T. Burleigh, arr. by composer (Ricordi).

'The Horseman', by Bernard Fitzgerald. 'A Boys' Glee Club number (C. Fischer).

'Ants', by S. Earle Blakeslee, arr. by Myron Rapport (Remick).

New Songs

Waltz of the Flowers.....from Tchaikovsky's "Nutcracker"

("Love and the Time of Flowers")

Arranged by ESTELLE LIEBLING

for Coloratura (or Lyric) Soprano

I Shall Go Quietly (Medium Voice)Pauline Donecker

Open My Eyes To Beauty (High-Low)Gustave Klemm

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GUIDE TO RECORDS HAS CRITICAL BASIS

Quality of Interpretation and
Reproduction Weighed by
Kolodin

More than five thousand recordings are dealt with critically in 'A Guide to Recorded Music' (Doubleday Doran) by Irving Kolodin, associate music critic of the New York Sun. The criticism bestowed upon this multitude of discs pertains more to the quality of the reproduction than to the character of the music, but there is also much that may be of value to those who need to know something more about interpretation.

Where there are various recordings of the same work, what the Sun reviewer has to say concerning the manner of the playing or the singing constitutes for books about records a new type of evaluation. The contents are arranged alphabetically by composers and clearly set forth in double-column form, with black face type for the titles, in such a way that a minimum of effort is required to find any particular composition.

In addition to the comment included in the text under each title, an ingenious set of symbols used in connection with the titles themselves to show in each case whether the reproduction is "inferior, satisfactory, exceptional or poor," whether the interpretation is "tolerable, capable, outstanding or incompetent," whether the price is "economical, equitable or exorbitant."

Naturally, the most recorded composers have been the greatest or best known, so that it is only to be expected that fifteen pages will be devoted to Johannes Brahms and a quarter of a page to William Boyce. But it is good to find so many composers (there are 184 in all) represented by at least one recording. Where there have been many different recordings of the same work, as in the case of various symphonies, the record collector may be grateful to Mr. Kolodin for advance warning about inferior reproductions. In choosing between perhaps a half-dozen versions he can at least avoid those that sound badly. Much, of course, is a matter of opinion, and it is perfectly possible for individual music lovers to like an interpretation that Mr. Kolodin does not, and to reject the one that he plainly prefers.

This is an exceedingly comprehensive and painstaking achievement. The particular species of record fan who is devoted, heart and soul, to the old acoustical voice records may not feel that the guide is altogether fair to their pre-electric prizes. They may think that too much stress has been laid upon the faint or dull accompaniments of the discs that have come down from the Caruso era and earlier. The term "inaudible" is frequently used in describing these old records; probably it should be construed in most cases as meant for the accompaniments, and not for the voices, which surely are anything but inaudible when the records are played with loud needles. It is to be remembered, of course,



Irving Kolodin, Who Has Compiled "A Guide to Recorded Music"

that much better results are achieved with the old acoustical records when they are played on old machines of their own period than when they are reproduced on the modern electrical machines which commonly alter the quality of the tone and have a tendency to make the accompaniments sound out of key. B.

Pan-American Record Guide

Another publication dealing with recordings has come to hand from the Music Division of the Pan-American Union. It is a sixty-five-page booklet listing by countries available records of Latin-American songs and dances, with annotations which explain various regional folk forms. For instance, the old question of the Habanera is dealt with in two paragraphs which make clear that when Bizet wrote his 'Carmen' the rhythm of this Cuban dance already had spread out beyond the shores of the island where the Habanera had its origin. The book contains many illustrations in notation to make clear the basic rhythmic units of the various national dances. It was prepared by Gustavo Duran, and, within its limitations, is a valuable and scholarly achievement.

The Opera, A History

THE Opera, a History of its Creation and Performance: 1600-1941' by Wallace Brockway and Herbert Weinstock (New York: Simon and Schuster) is a lengthy work covering, with index and other matters, some 600 pages. Much of it is interesting as it is chattily written. Indeed, more than once the authors grow so chatty that they overstep the mark of dignity as when they say that Chorley thought Lind's Giulia in 'La Vestale' was "prissy," and speak of a portion of 'Le Prophète' as "muzzy." Chorley by no means considered Lind as the last word in vocalization, as she has, traditionally, become in this country, but it is doubtful if he thought of her by any such epithet. Certainly, 'The Prophète' has many arid passages, but after all, it is a dignified work and as such, merits dignified adjectives.

Messrs. Brockway and Weinstock have obviously gone along many highways and not a few byways for the information set forth, but they fall into an error of making categorical statements that are not invariably the reflection of other authoritative opinion. Manuel Garcia has been quoted as having said of his sisters, that Malibran had voice but no brains and Pauline had brains but no voice. The present authors refer to Pauline's "grand" voice. Incidentally, her voice was a mezzo and not a contralto. Similarly, Bressler-Gionoli's Carmen is said to have been "a coarse, strident interpretation." And yet, she held the attention of the New York opera-going public for seventeen performances during the season of 1906-1907, at the Manhattan Opera House, a record, surely. The error of supposing that Verdi's

'A Masked Ball' was originally sung as taking place in Sweden is perpetuated in the statement that the Metropolitan "restored the original locale." Of Scribe's play, perhaps, but not of the opera! Fortunately, the authors escaped the two usual errors that 'Carmen' was originally a failure, and that 'Aida' was sung as part of the festivities contingent upon the opening of the Suez Canal. But Massenet definitely did not re-write 'Le Jongleur' for Mary Garden, nor would he ever countenance her appearance in the role.

There is much pleasant information about such half-forgotten composers as Spontini and Cherubini, who once loomed so large, and the early historical data is to the point. So also the chapter on Berlioz. The reviewer does not entirely agree with the opinions expressed in the cases of Gounod and Massenet, and the Wagner chapter, which must have been difficult to write, contains little, if any, information that the average musician does not have at his finger-tips. Again, dogmatic statements flash out such as "Lohengrin" is the best romantic opera ever written." Well, *chacun à son goût!*

By and large, however, the book is an interesting one and if not flawless in the matter of data, it is never dull, and that quality, according to Voltaire, is the eighth deadly sin for any writer to commit. H.

The Voice Governor

'The Voice Governor, Give It a Chance,' by Ralph M. Harper (Boston: E. C. Schirmer Music Co.) is the work of an Episcopal clergyman of Winthrop, Mass. The 'Governor' is the upper part of the rectus abdominis muscle, an equilateral triangle with its apex at the end of the ensiform cartilage and the ends of its base tangent, vaguely, to the last of the floating ribs. In other words, it is the muscle which anyone who knows anything about breath control in either song or speech, has always used as the point of control. There is nothing new in this and it has been written of more than once. The book bristles with diagrams of all sorts which would be most confusing to any voice student unless used under the careful tutelage of a teacher employing this method. By and large, like all works of the sort, it is probably a useful adjunct in the teaching of a particular method of voice production, but would be definitely less so under other circumstances. H.

Alton Jones Plays for Boston Pianoforte Teachers' Society

On Feb. 9, Alton Jones played in Boston for the Pianoforte Teachers' Society at Steinert Hall. Alton Jones and Frieda Jones will make their first appearance as duo-pianists in a two-piano program at the Juilliard School of Music on March 11. Mr. Jones will give his next solo recital in New York at the Juilliard School on April 29.

Ballon Postpones Chicago Recital

Ellen Ballon, Canadian pianist, has had to postpone her scheduled Chicago concert at Orchestra Hall from Feb. 15 to March 29. Despite the fact that she had originally planned to appear in her Chicago solo recital this month, illness prevents her forthcoming performance.

FRIENDS OF MUSIC LIST EVENTS FOR SAN ANTONIO

Devoe Management To Bring Anderson, Ballet Russe, Schnabel and St. Louis Symphony

SAN ANTONIO, TEX., Feb. 20.—Events to be offered by Friends of Music, led by Elizabeth A. Devoe, include appearances by Marian Anderson, the Ballet Russe, Artur Schnabel and the St. Louis Symphony. Earlier in the season, Jaromila Novotna and the Don Cossack Chorus were heard in San Antonio under the auspices of the Devoe management.

This is the eighth season of the Friends of Music Concerts founded in San Antonio by Mr. and Mrs. Devoe. During that time their management has introduced the St. Louis Symphony, the Ballet Russe de Monte Carlo, the Jooss Ballet, the Salzburg Opera Guild, Argentinita, Iturbi, Nelson Eddy, Grace Moore, Dusolina Giannini, Mischa Levitzki, Maier and Pattison and many other artists. Plans for next season are already under way.

Ray Lev Gives Six Programs in Month

Ray Lev, pianist, who was recently elected to the Artist's Advisory Council of the Third Street Music School Settlement by the board of directors, Mrs. Charles Lieb, president, appeared in several recitals this month. On Jan. 20 she played at the Garden City Women's Club Morning Musicales in the Garden City Hotel; on Jan. 22 at the Littauer Club in Gloversville, N. Y.; Feb. 7 for the Medical Aid to the Allies; Feb. 8, on the Night of Stars at the Brooklyn Academy Opera House; Feb. 11, the second recital of Beethoven sonatas on the YMHA Beethoven Series; and Feb. 14, under the auspices of the Art School of the Educational Alliance.

Morningside Trio Plays Weil Works at City Museum

The Morningside Trio, Franz Kaltenborn, violin; Gabriel Wayditch, piano, and Michael Petracca, cello, played at the Museum of the City of New York on Feb. 21, offering works by Sibelius, Schubert, Waldteufel, Suppé, Dvorak, Drigo and Mendelssohn. Of particular interest was a group of works by Henry Weil, which received their first performance, with the composer at the piano: 'Soul of the Night', 'Elfin Dance', 'The Phantom', 'Barcarolle' and 'Rustic Dance'.

Norina Greco to Sing in Rio

Norina Greco, Metropolitan Opera soprano, has been reengaged for South America and will fly on March 15 to Rio de Janeiro to fill opera and concert engagements. Miss Greco has also signed a contract with J. J. Vincent, concert manager, for a concert tour throughout the United States next season.

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NEW ENGLAND SCHOOL MARKS 75TH ANNIVERSARY

Conservatory of Music, Founded in 1872, Celebrates Diamond Jubilee with Week of Concerts — Noted Speakers Attend Official Exercises — Goodrich Conducts Commemorative Concert — Eminent Soloists Take Part

By GRACE MAY STUTSMAN

BOSTON, Feb. 20.

THIS year the New England Conservatory of Music celebrates the seventy-fifth anniversary of its founding. Not since the Boston Symphony held its fiftieth anniversary celebration in 1931 has there been as significant a series of musical events in this city as those which have been centered at the Conservatory.

This venerable institution was founded by Eben Tourjee, a young man of enthusiasm and ability, a good organizer, a deeply religious person and a man who envisioned a class system of musical instruction which should be far more effective than the then existent methods employed by private teachers.

On Feb. 18, 1867, the doors of the old Music Hall in Hamilton Place, downtown Boston, swung open to admit the first registrants of the New England Conservatory of Music. Mr. Tourjee himself, an energetic little figure in a black skull cap, was the first director of the Conservatory, and during its first season he was assisted by Robert Goldbeck.

School Outgrows Old Quarters

Success crowned this venture from the beginning. The Conservatory attracted pupils from all over the United States, Canada and even then, from Europe. By 1882, the school had outgrown its once spacious quarters in Music Hall and was moved "up-town" to more ample accommodations in Franklin Square. For twenty years its distinguished faculty turned out students who in later years became equally distinguished.

By 1902 the school had again outgrown its quarters. Through the generous interest and initiative of Eben D. Jordan, a prominent merchant and liberal patron of the arts, the now familiar building at the corner of Gainsborough Street and Huntington Avenue was erected and the school was moved to what has become its permanent home.

During the ensuing twenty-five years the school continued to grow so rapidly that an addition to the building became a self-evident necessity. In 1928 that addition became reality, and today the school plant is one of the most completely equipped in the country, if not in the entire world. The famous old Jordan Hall (named in honor of Mr. Jordan) has housed concerts and recitals not only by faculty and students, but by just about every world famous artist as well. Brown Hall, in the addition, is also rapidly becoming known as a recital and concert hall. It derived its name from that of one of the later generous benefactors of the school, George W. Brown, whose counsel as president of the school's board of trustees was an inspiration to his fellow members to the time of his death in 1928. Mr. Brown was succeeded by his son, Edwin P. Brown, and the present board is now headed by Philip R. Allen.

Through the early, formative period of the Conservatory, Mr. Tourjee directed the destiny of the school and its pupils with wise and sympathetic counsel. Upon his death, Carl Faeton became the director for a time. In 1897, however, at the insistence of Mr. Jordan, George W. Chadwick was persuaded to become director, and under his guidance the existing courses of the school were amplified and new courses added. With such a man as Mr.



Eben Tourjee, Founder of the New England Conservatory, from a Bust Which Stands in an Upper Hall in the Conservatory

Chadwick at the helm, the Conservatory acquired a prestige second to none in this country and it rapidly took its place as a world famous institution. When, through ill health, Mr. Chadwick was obliged to resign in 1930, after thirty-seven years of devoted service, Wallace Goodrich, who had been Dean of the Conservatory since 1907 was elected director, a position which he has held continuously with distinction.

Many Illustrious Pupils

Within the confines of as brief an article as this, it is impossible to mention all those who have contributed to the progress and fame of the New England Conservatory of Music, but among its most illustrious pupils was Lillian Nordica who as late as 1909 visited the school and thrilled students and faculty with her singing. It is significant also that the board of visitors in 1896 included Dwight L. Moody, Julia Ward Howe, Mrs. Ole Bull and Frances N. Willard, nor should an account of the academic progress of the school close without mention of Frederick Shepard Converse, whose connection with the school as dean and whose wise teaching and counsel was an inspiration to all those students fortunate enough to have come under his instruction.

With such a background of service to the community and of community interest in the school, it was fitting that the week of celebration should open on Feb. 16 with a concert of works which have been awarded the Philip R. Allen prizes in composition. The young composers represented were Arnold Chaitman, '38; Maurice Blackburn, '40; Rhodora Buckle Smith, '35; Phyllis Sampson, '41; Paul Guiliana, '37; Helen Reese, '38 and Harvey Davies, '38. The program was presented by Jeanette Giguere, piano; Gladys Childs Miller, mezzo soprano, and Joseph Rizzo, oboe, all of the faculty and the Conservatory Chorus under the direction of Francis Findley, head of the Public School Music department of the school.

A Parents' Night Concert was presented on the evening of Feb. 18 in Jordan Hall and comprised items for piano, voice, violin and 'cello, with a small orchestra under the direction of Louis Ruggerio, concertmaster of the Conservatory orchestra.

Official Exercises Held

The official exercises in commemoration of the anniversary were held on Feb. 19 in Jordan Hall. Mr. Philip R. Allen, now president of the board of trustees, presided, and in felicitous manner introduced the speakers and announced the musical numbers. Although Gov. Leverett Saltonstall and Mayor Maurice J. Tobin had accepted invitations to bring the greetings of state

and city, neither gentleman was able to be present. The governor was detained at the State House but sent a congratulatory telegram which was read. Mayor Tobin was the unfortunate victim of illness and sent in his stead Robert Cutler whose witticisms and reminiscences were greatly enjoyed. Greetings from the Boston Symphony were brought by Jerome D. Greene, a member of the board of trustees of the Conservatory and also a trustee of the orchestra. John Erskine, former president of the Juilliard School of Music and a keen observer of the various trends of our time, gave one of his inimitable addresses, taking as his subject "This Musical Land." Mr. Erskine amused his listeners by his comparison of the great symphony orchestras of our country with the best jazz orchestras and in the comparison giving many of his listeners food for thought. Dr. Archibald T. Davison, professor of music in Harvard University, paid handsome tribute to the attainments of the Conservatory and the high scholastic standing of its graduates, and a scholarly historical survey of the school was offered by Dr. Wallace Goodrich, the director. The musical portion of the program comprised the singing of Beethoven's 'The Worship of God in Nature' by the Conservatory Chorus, conducted by Francis Findley, and the performance of Glazunoff's 'In modo antico' and the Finale from Haydn's Quartet Op. 35, No. 3, by the Boston String Quartet, which was founded in 1934 by the Conservatory and is composed of the faculty-members Harrison Keller, Alfred Krips, Georges Foulre and Alfred Zighera.

The commemorative concert conducted by Dr. Wallace Goodrich on Feb. 19 in Jordan Hall also celebrated the fortieth anniversary of the founding of the Conservatory orchestra. The orchestra was assisted by the Conservatory chorus, and the soloists were Cleora Wood, soprano, and Jesus Maria Sanroma, pianist (N.E.C. Class of 1920) both faculty members. The program opened with our National Anthem and included the Overture, 'The Hebrides', by Mendelssohn; Motet, 'Exultate Deo', by Mabel W. Daniels, for Chorus and Orchestra; Adagio from the Symphony in B Flat, Op. 20, by Chausson; Ariette from 'Il Parnasso Confuso', by Gluck; Aria from 'Semele', Handel; Recitative and Aria from 'Le Nozze di Figaro', Mozart; 'Jubilee', from Symphonic Sketches, Chadwick; Concerto No. 2 in C Minor for piano and orchestra, Rachmaninoff.

In connection with the above program it is interesting to note that the Mendelssohn item was performed as the opening number of the first Conservatory orchestra concert which was given in Music Hall in March, 1867, and was conducted by Carl Zerrahn, who at that time was a member of the faculty of the Conservatory. The above program was heard by an enthusiastic audience which completely filled Jordan Hall and which offered an ovation to conductor, soloists, chorus and orchestra. A fitting climax to the day.

Open House Held

As period to the exercises centered in the Conservatory building, the school kept "Open House" all day on Feb. 20, when the public was invited to observe its routine activities and to witness a special presentation of work by the Dramatic Department. The evening was given over to a further demonstration of student activity by the presentation of an excellent musical program of intrinsic worth and variety. An interesting item was the singing of works by Schutz and Palestrina by students of the Sixteenth Century Counterpoint Class, under the direction of Steuart Wilson of the faculty.

The New England Conservatory Alumni Association contributed to the anniversary celebration by holding a reception and tea to members and their friends on the afternoon of the "Open House", Feb. 20, at the Alumni Headquarters.

As its contribution to the achievement of the Conservatory, the Boston Symphony dedicated its Friday-Saturday concerts, on



Blackstone Studios

Dr. Wallace Goodrich, Director of the New England Conservatory of Music

Feb. 20-21 to the school, and the program book carried a long, informative article on the history and accomplishments of the school during the past seventy-five years. A formal analysis of the program must wait, but the brilliant performance of Ernst Levy of the piano faculty of the Conservatory, who was soloist in the Liszt 'Totentanz' roused great enthusiasm from the audience. Richard Burgin conducted.

Congratulatory telegrams and letters have poured in from many directions, among the notable ones being those from Senators Walsh and Lodge, Walter Damrosch, Geraldine Farrar, Nadia Boulanger, Mrs. Edward MacDowell, Serge Koussevitzky (now in New York for two week-ends, conducting the New York Philharmonic-Symphony as guest), Désiré Defauw, John Barbarolli, Karl Kreuger, president Park of Wheaton College, Harold Bauer, Edward Burlingame Hill, Sir Ernest MacMillan of Toronto, David Stanley Smith of the Yale Music School, and many others.

Louisville School Presents Margaret Holden

LOUISVILLE, Ky., Feb. 20.—Margaret Holden, pianist, was presented in recital by the school of music of Louisville University assisted by a string quartet. Mrs. Holden offered a program of works by Frescobaldi, Scarlatti, Ravel, Brahms, Chopin and others, including two pieces by her husband, David Holden, a Sonatina in C and a Rhapsody on Kentucky mountain folk tunes. The program closed with a piano quintet by Mr. Holden.

Institute of Musical Art Sends Members to Army Bands

Fifty-five members of the student body of the Institute of Musical Art of the Juilliard School of Music during its first semester, have joined the army and thirteen of them have been assigned to the bands. Free instructions is being offered in wind and brass instruments to all male students who wish to enroll at the school.

Peabody Conservatory Opens Second Semester

BALTIMORE, Feb. 20.—The second semester of the Peabody Conservatory of Music's seventy-fourth year, and first under the directorship of Reginald Stewart, began on Feb. 1. The preparatory department, under the superintendency of Virginia C. Blackhead, began its second term on the same day.

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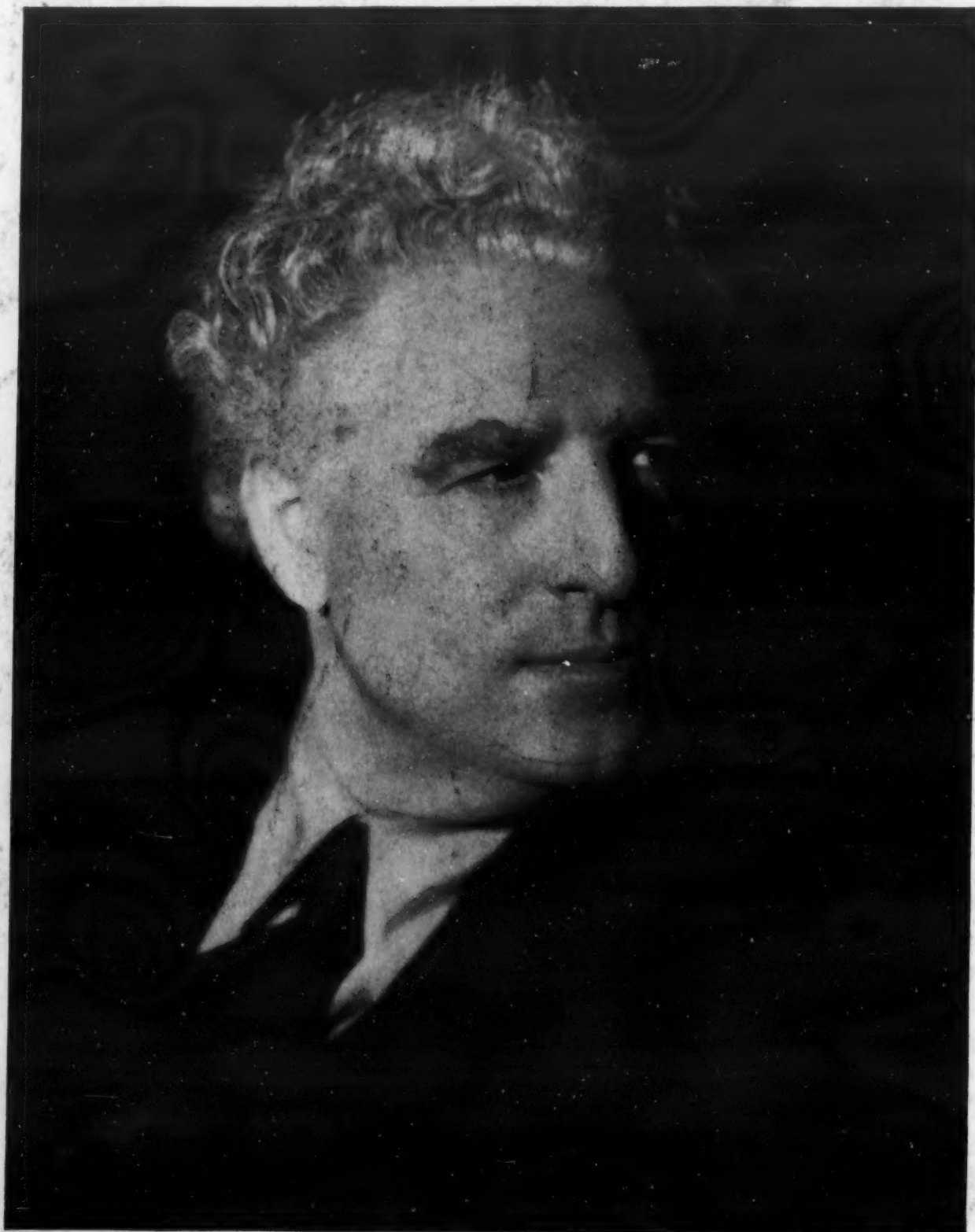
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